THE SACRED DANCE GUILD OF AMERICA, INC., is a non-profit educational organization existing for the promotion of dance as a medium of religious expression:

– in ART, for creative discoveries of self and relatedness

– in RELIGION, for enriched experiences of corporate worship and the liturgical community

– in EDUCATION, for creative and disciplined growth of the whole person (mind, spirit and body as one) in relationship with God and with others

JOIN in and CELEBRATE

SACRED DANCE GUILD.

newsletter

Spring Issue 1975-76 XVIII 3

THE SACRED DANCE GUILD
invites you to the 1976 June Institute....

"BLUE MOUNTAIN REVISITED"

June 22, 23, 24, 25

Again, the Institute will be held at Kirkridge, a beautiful mountain-top retreat center in northeastern Pennsylvania.

Featured will be the leadership of

GERTRUDE LIPPINCOTT
GLORIA CASTANO

and a service of worship highlighted by a performance of "The Man They Say" danced by

CAROL CONWAY
ROBERT YOHN

(For further information look in the back pages of this issue.)

BE ON THE ALERT FOR:

1. "Blue Mountain Revisited"
2. Ballots
3. Membership Pin
4. A brief form of the Application form for Scholarship Aid Through the Sacred Dance Guild Memorial Endowment.

****

Deadline dates for Newsletter items:

Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

****

In this issue.....

Special Announcements	1
Be on Alert	1
Minutes of SDG, Guild Board	3
Workshop Evaluation	3
Recommended Reading	4
Book Review	4
Music	5
Guest Column (Lippincott,Portnoy)	5
History	9
Membership List	10
News of Sacred Dance Activity	11
"Six Nites in Portland"	23
"Bit" Reviews	26
Letters to the Editor	27
Spotlight on New Members	28
Address Changes	28
Bouquets, Apologies, Quotes,etc...	29
Sacred Dance Guild Membership Pin	30
Ballot	31
Blue Mountain Revisited	32

.....

Special Announcements

Gestalt Work: May 14,15,16 - May 27, 28, 29,30 - June 3,4,5,6 - June 21 to July 3 - July 8,9,10,11 and July 18 to 23. Write Neil Lamper, Ph.D., 1546 Spruce Dr., Kalamazoo, Mich. 49008

Enrichment in Worship Workshop: May 15 9:15 a.m. - 4:00 p.m. Write North United Methodist Church, 3808 N. Meridian Street, Indianapolis, Indiana.

VRI/Visual Resources, Inc. , 1 Lincoln Plaza, New York, New York 10023 has a Slide Library of Dance History for rent or sale: I. Primitive and Sacred Dance, II. Dance of Ancient Cultures, III. Dance in the Middle Ages, IV. The Renaissance Flowering, V. Age of the Baroque, VI. Romanticism and Dance in the 19th Century.

June 22,23,24,25 - Blue Mountain Revisited

SACRED DANCE GUILD.

a corporation with international membership devoted to sacred dance in worship

HONORARY MEMBERS

MARY ANTHONY
FORREST COGGAN
JESS MEEKER
RUTH ST. DENIS
TED SHAWN

HELPS and GUIDELINES
(Aids for clergy and dance directors)

80¢ 1. "Considerations for Starting a Dance Choir"
60¢ 2. "Choosing a Theme and Music and Evaluating Sacred Dance"
$1.00 3. "Using Creative Movement in Religious Education"
60¢ 4. "How to Plan a Sacred Dance Workshop and Bibliography"
$1.75 5. "Involving the People in Dancing Worship: Historic and Contemporary Patterns"
Free 6. The Sacred Dance Guild Brochure

HELPS & GUIDELINES DIR.
Mrs. Frederic Volz
24 Tyler Road,
Lexington, Massachusetts 02173

Special Offer: Entire Kit at $4.00
Please send order and payment to:

GUILD OFFICERS 1975-76

President: Mrs. Torbin F. Yates (Martha), 22 Coddington Road, Centerville, Massachusetts 02632, Phone: 617-775-8257
Vice President: Reverend Jacqueline Meadows, St. Paul's United Methodist Church, 500 Miller Street, South San Francisco, California 94080
Recording Secretary: Mrs. David Reed (Carlynn), 31 Church Street, Shelton, Connecticut 06484
Corresponding Secretary: Mrs. K. A. Sparrow (Joan), Box #67, South Orleans, Massachusetts 02662, Phone: 617-255-0243
Treasurer: Mrs. Theodore Yoos (Jary), 5 Rumford Road, Lexington, Massachusetts 02173
Membership Director: Mrs. John Alderdice (Sally), 124 Fenway, Rockville Centre, New York 11570, Phone: 516-764-0024
Newsletter: Mrs. Lawrence Intravaia (Toni), 201 Hewitt, Carbondale, Illinois 62901, Phone: 618-457-8603
National Program Director: Mrs. Charles Wolbers (Mary Jane), 111 S. Green Street, East Stroudsburg, Pennsylvania 18301
National Publicity Director: Mr. Douglas Adams, Religion Department, University of Montana, Missoula, Montana 59801, Phone: 406-243-5482

BOARD OF DIRECTORS

1975-76
Miss Joan Huff, 6 Baylis Street, Oswego, New York 13126
Mrs. Elwyn Chaney (Margaret Taylor), Box #313, Indian Rocks Beach, Florida 33535
Mrs. Peyton Boswell (Lane), 154 S. Center Avenue, Rockville Centre, New York 11570

1975-77
Mrs. William Lee (Janet), Box #335, Clawson Methodist Church, Clawson, Michigan 48017
Gloria Castano, 90 High Street, Apt. 16B, Dedham, Massachusetts 02026
Mr. Robert Yohn, 300 West 55th Street, Apt. 7H, New York, New York 10022

1975-78
Mrs. Roger A. Bell (Mary), 6108 Regina Circle, Indianapolis, Indiana 46224
Mrs. Robert D. DeBruyn (Maxine), Box #76, Zeeland, Michigan 49464
Mrs. K. A. Sparrow (Joan), Box #67, South Orleans, Massachusetts 02662

REGIONAL PUBLICITY DIRECTORS

Maine, New Hampshire, Vermont: Mrs. Priscilla Richardson, Box #335, Marlborough, New Hampshire 03455
Massachusetts: Mr. Stanley Arendholz, 43 Bowdoin Street, Boston, Massachusetts 02114
Connecticut, Rhode Island: Mrs. Gordon Reid (Betsey), 59 Fallon Drive, North Haven, Connecticut 06473
New Jersey, Pennsylvania: Alice Rader, 641 N. 22nd Street, Philadelphia, Pennsylvania 19130
New York: Alice Teirstein, 1 Oxford Road, New Rochelle, New York 10804
Maryland, Virginia, West Virginia, Washington, D.C., Delaware, North Carolina: Ms. Dorothy Johnson, 1110 Fairview Avenue, Frederick, Maryland 21701
Alabama, Florida, Georgia, Mississippi, South Carolina: Mrs. Elwyn Chaney (Margaret Taylor), Box #313, Indian Rocks Beach, Florida 33535
Illinois, Indiana, Kentucky, Michigan, Ohio, Tennessee: Mrs. Edward Weyman (Gloria), 5461 Lawrence Road, Cincinnati, Ohio 45211
Minnesota, North Dakota, South Dakota, Wisconsin: Mrs. C. L. Huffine (Virginia), 2247 5th Avenue N.E., Rochester, Minnesota 55901
Iowa, Kansas, Missouri, Nebraska: Mrs. Russell Parks (Marilyn), 5321 Shriver Avenue, Des Moines, Iowa 50312
Arkansas, Louisiana, Oklahoma, Texas: Dr. Juana de Laban, 2414 Brooklawn Drive, Temple, Texas 76501
Colorado, Idaho, Montana, Nevada, Utah, Wyoming: Mrs. Charles Fisher (Connie), 9580 W. 12th Place, Lakewood, Colorado 80215
Arizona, New Mexico: Marjorie Williams, 602 Alameda, Roswell, New Mexico 88201
Washington: Barja Nazaretiz, 423 North 47th Street, Seattle, Washington 98103
Oregon: Susan Cole, 3917 N.E. 44th Street, Vancouver, Washington 98661
California, Hawaii: Mrs. Norman Hynding (Mary), 151 Angelita Avenue, Pacifica, California 94044
International: Mrs. Wellington Tucker (Alma), 1870 Schieffelin Avenue, Bronx, New York 10466

Minutes of Sacred Dance Guild Board Meeting, January 31, 1976, Hancock Church, Lexington, Massachusetts

Present: Martha Yates, President; Jary Yoos, Treasurer; Sybille Volz, Helps and Guidelines Director; Gloria Costano, Board Member; Joan Sparrow, Corresponding Secretary. Letters from Doug Adams, Margaret Chaney, Joan Huff and Mary Jane Wolbers and Carlynn Reed.

Item: Kirkridge June Institute dates - 21 - 25.

Item: Kirkridge fees. Mary Jane Wolbers, Institute Director requests help in determining fees in order to cover costs for leadership and Institute. Board recommended: Student - $65; Member - $75; Non-Member - $90. (Members rate apply only to members prior to June 1, 1976)

Item: Kirkridge Institute program. Enrollment priority should be given S D G group leaders. Shorter daily schedule. Limit Gertrude Lippincott to less than whole institute to save money: arrive to conduct sessions Wednesday afternoon and evening and Thursday morning and afternoon. Current unpaid SDG volunteer leaders conduct small group interest-oriented sessions dealing with concepts and demonstration rather than technique. One session for leaders of groups. Gloria Costano to help with children. Move sharing program to Thursday evening leaving Friday for appraisal and farewell. All suggestions made in the light of Mary Jane's final decision on whether they are practical for this year or not.

Item: Nominating Committee. Joan Sparrow, Kathy Muir and Wendy Hartman, if she will accept. Committee will draw up slate for Board approval and Annual Meeting.

Item: Workshop and Institute Evaluation Methods. Simplify and perhaps make uniform for ease in use by workshop leaders and participants.

Item: Institute Recognition in advance: Board recommends that as many as possible be on hand to welcome and greet participants at Kirkridge. And that the unique single purpose of the Sacred Dance Guild Institute be recognized by the group at the outset and that the program as set by the Director, Mary Jane Wolbers, be appreciated for its integrity and advanced decision making. That we try to encourage as many leaders of groups to participate as possible in order to send them back to their locality with new ideas and leadership potential.

Item: Treasurer's report: Memorial Endowment Fund: $927.36, an increase of $90 since last August and a balance of $1,702.18 in checking account, compared with $1,616.30 August 1975. Treasurer will transfer checking account to NOW account and pay balance on bill for SDG listing in Dance Scope.

Item: All committee reports due in advance of Institute for Annual Meeting.

Joan Sparrow,
Corresponding Secretary

+ +

WORKSHOPS

+ +

From Peggy Reagan, Denver, Colorado:

The Rocky Mountain Sacred Dance Guild is pleased to share with you news of our recent one-day workshop on Saturday, February 28, 1976. We held the workshop at Capitol Heights Presbyterian Church in Denver from 9:30 a.m. until 3:45 p.m. A flyer describing the workshop was distributed in cooperation with the Colorado Council of Churches. We invited people to "Share in a Dance Celebration". Publicity was also done through contact with local T.V., radio stations and newspapers. Forty participants came. Georgraphical areas represented were the greater Denver area, Boulder and Colorado Springs. Ages ranged from twelve years and up. Areas which were covered and persons who held major responsibilities were: Introduction and Goals, Carla Gilbert; Sacred Dance History, Connie Fisher; Mime and Locomotion, Peggy Reagan and Betty Walker; Using Available Resources, Lynne Battey; Creative Movement and Children's Dance, which included costuming, Carla Gilbert and Gladys Johnson; Elements of Worship and Congregational Participation, Dee McElwain. Others who assisted with the workshop were: Dory Duncan, John Simmons and Margaret Simmons.

The Rocky Mountain Sacred Dance Guild has a major goal of nurturing and enabling

others to participate and lead in sacred dance. We felt that both the staff and participants were indeed nurtured and enabled. The Guild looks forward to further workshops.

A resource packet is available for $1.50, which is the R.M.S.D.G.'s cost for duplication and postage. The packet includes an extensive bibliography in addition to information which was covered during the February 28th workshop. Please send your request and check for $1.50 to Carla Gilbert, 3712 Neilson Lane, Denver, Colorado 80210. Make checks payable to The Rocky Mountain Sacred Dance Guild.

** ** ** Recommended Reading ** ** **

From Dance Magazine, March, 1976:
"Learning Through Dance" by Carla DeSola, Paulist Press, New York, 244 pp., illus., 7.95 paperbound. This collection of exercises and movement experiences is based on six simple themes (e.g., Freedom and Happiness) with religious overtones. The book is intended as a classroom manual for the teacher; the material is geared to non-dancers on the junior and senior high level. The exercises and the improvisational work are photo-illustrated.....Heidi von Obenauer

*

A Book Review of the New 1976 Revised Edition of Margaret Taylor's "A Time to Dance" by Doug Adams

The many additions to "A Time to Dance: Symbolic Movement In Worship" make it worth our time and money to acquire this 1976 revised edition by Margaret Taylor (Chaney) even if we already have the first edition from 1967.

Of course, all of the earlier edition is here (the history of dance in worship with extensive attention to the early church down through the twentieth century) along with all those helpful ideas for today's choirs and congregations to dance. Those chapters make it an indispensable book in the field of sacred dance history and practice and a must for any one's library. But even for those of us who already have the first edition, this 1976 revised edition is a must to buy and place along side the first edition; for this 1976 revised edition makes the first edition much more usable.

Why buy the revised 1976 edition if you already have the first edition? The extensive index added in this edition (with hundreds of references) is worth the price of the new book. Now one can turn to the index and discover the many separate references throughout the book that give ideas for a particular season (Easter for example) or for particular groups (children's dancing in worship) or dances in particular periods or to effect particular results of joy or community, etc.

And then there are the new photographs. I found the photograph of Ruby Henderson and Margaret dancing "Eili, Eili" (at the 1960 National Council of Churches' Consultation on Dance and Religion) to be the special gem added to this edition, although the photograph of Margaret dancing alone was also striking. And the extensive biographical essay on Margaret's work in dance is helpful for future historians. (And how good it is that she is available to lead workshops for all of us.)

And the updating of the addresses of where to get all those resources on dance (films as well as booklets and books) is a special help in these days when books are falling out of print from original publishers and one's orders for books and films too often come back noting "addressee unknown," or "book out of print."

For those of us who regularly or occasionally teach courses on dance in universities, colleges, seminaries, and local and regional church groups, it is crucial that Margaret's book is now back in print. And it is even easier to send in the check for $4.95 for this 1976 edition when one learns that the profits go to keep the book in print in perpetuity and that any profits over and above those printing costs will go to a fund for the training of ministers in the ways of dancing worship. Order this new revised 1976 edition of "A Time to Dance" at $4.95 per copy from The Sharing Company, P.O. Box 190, North Aurora, Illinois 60542.

*

Margaret Taylor Chaney sends this note: "I do have a chapter from "Time for Discovery" (Which I wrote in 1964) appearing in a Methodist Publication: "Living with Change" in the Younger Elementary Guidebook, Vol. 1, No. 3, Spring 1976. It deals with changing a mood from negative "No, I Won't" to "Yes, I Will" using action and changes...."

Margaret also sends this quote from Robert Frost from "A Swinger of Birches" Sidney Cox (1925): "The most exciting movement in nature is not progress, advance, but the expansion and contraction, the opening and shutting of the eye, the hand, the heart, the mind. We throw our arms wide with a gesture of religion to the universe; we close them around a person. We explore and adventure for a while and then draw in to consolidate our gains. The breathless swing is between subject matter and form."

MMMM

which has been followed by students in their own compositions and which has been used by audiences in judging dance works. It has shown both students and audiences that the activity of a single, experienced director can produce an integrated performance in the practical field of dance choreography.

"The amount of choreography to be arranged by a teacher on a program or demonstration is a matter which should be determined by specific situations and by particular occasions. Certainly an entire program of dance choreography designed by an instructor would not be advisable except under special circumstances. A limited quantity, however, provides an interesting contrast to student-made dances.

"There are certain precautions which should be observed in mounting choreography for non-professional groups. One of the most essential is that an instructor should choreograph for the particular group with which he is working. He should take into consideration its age, its sex, its experience, and its cultural background. It is equally important that he choreograph for the particular individuals within the group. He should ask himself questions such as the following: How do my students move? How much ability do they have? How much training do they possess? What are their personal dance styles? The answers to these questions should be taken into account. It is also necessary to consider the answers to still more specific questions as to height, body build, and even hair color.

"In dealing with non-professional dancers, a choreographer should realize that he cannot mold the dance movements of his students beyond a certain point. He is faced with the necessity of adapting his ideas and activities to the particular abilities of his students. To be able to work on a truly professional level would require many more rehearsals than is possible in most non-professional situations. Students would need to possess a technical and an interpretive skill which the majority of them do not have. Furthermore, most of them do not expect to become professional dancers. Dance is one of many school activities, and students look upon it as such.

"It is equally essential to remember that while a choreographer recognizes limitations in the abilities of his students, he should also be sensitive and receptive to their potential talents. If there are any outstanding abilities within a special group, an instructor should be quick to recognize, to develop, and to make use of such aptitudes.

"When a choreographer is devising methods of work for non-professional situations, he should take into account the amount of time which is allowed for rehearsals. The fact that rehearsal time is usually definitely limited in educational institutions should be kept in mind at all times. A choreographer should plan his work in order that it can be learned quickly and easily. He should plan the majority of the patterns before he presents them to students. He should remember that he cannot indulge in lengthy experimentation in rehearsals. Lay students tire easily, and their attention span (especially if they are young) is relatively short.

"Students should not be over-rehearsed. Their work becomes 'stale' and flat when they have had too many rehearsals. An instructor in an educational institution can train his students up to a point. After that point has been reached, he can hope and pray. Non-professional dancers cannot rehearse as long at any one time or over a period of time as professional dancers and retain their performing spontaneity.

"Another point to be taken into consideration is that the number of changes to be made after a dance is presented to students should be kept to a minimum. Some changes from the original sketch must, of necessity, be made. A great deal of confusion results, however, if a dance is continually being changed as it is being learned. This fact is especially true if students are inexperienced performers. In cases where many versions of a dance have been learned and then discarded, some member will almost certainly forget the latest pattern and remember a former version.

"It is well to realize, furthermore, that the movements of a dance which are to be taught to students should be of a definite nature. Directions as to the placing of an arm or a leg, for example, should be given clearly and directly. A choreographer can devise flexible and changing patterns when he is dealing with profesional dancers. When he is working with

lay dancers, however, he should be very clear and definite. Movements performed by non-professional dancers often look confused and disordered instead of appearing fluid and flexible. If wide latitude is allowed in interpretation of various movements, the peace of mind of choreographer and students alike will be threatened.

"It is always well to keep in mind that the majority of students in an educational institution devote only a small part of curricular or extracurricular time to dance. Limitations of strength, endurance, interest, and attention-span are definite factors to be taken into consideration when an instructor plans dances and programs. In addition to the points mentioned above, it should be remembered that students cannot be manipulated in the same impersonal manner in which a painter experiments with paint, or a musician experiments with sounds.

"Students attend extracurricular dance sessions because they have a positive desire to learn about dance. They should enjoy their work. If they are bored or if they do not like what they are doing, they will be either consistently absent or they will eventually drop out of the group. More than half the battle for student support of dance is won if there is a genuine respect on the part of students for their instructor. It goes without saying that a teacher should gain the confidence of his students, and above all, their friendship. He should treat them as human beings, not as automatons who exist merely to perform his dances. Their ideas and feelings should be given consideration at all times.

"An instructor has a definite responsibility to an audience if his dances or those of his students are performed publicly. They must be performed with accuracy, precision, projection, taste, and effectiveness. An audience has a right to ask for a high standard of theatrical production when dances are given on a public stage. This fact is especially true if they are presented in a definitely theatrical atmosphere. When a performance is moved into a private or semi-private studio, an audience can partially relax its standards. It can look upon the dances or studies presented as laboratory experiments. It can make allowances for mistakes and inaccuracies.

In this connection, it is interesting to note that Ted Shawn makes the following statement in Dance We Must:

"'Many things that are permissible in the studio as training, as experimentation, as discipline, are not permissible to offer an audience as a dance work of art . . . studio exercises should be confined to the studio and never be brought to an exhibition program of the supposedly finished product.' (Ted Shawn. Dance We Must. Pittsfield, Mass: Eagle Printing Co., 1940, page 137.)

"The problem of assembling a program for the non-professional dance group presents many difficulties. The program should, first of all, have a definite unity. It should, in addition, have contrasts in dance styles and dance types. Serious dances should be included, but they should not overshadow dances of a lighter nature. The program should give an impression of modern dance in as many of its varied aspects as it is possible to achieve. This fact is especially pertinent if the audience viewing the performance is one which has seen very little modern dance or none at all.

"There are a variety of approaches to use in planning a program. Sometimes a central theme can serve as a basis for all dances. Such a method of presentation has definite advantages over the usual way of arranging a program. In the first place, the theme is thrown into sharp relief when its various aspects are shown in succession. Variations in approaches are heightened and clarified when they are placed one against another. Contrasts in individual handling of a theme make for great interest in a program. One of the problems which is encountered in this connection is that the audience may become bored by seeing many dances based on the same subject matter.

"Still another way to organize dances on a program is to include two, three, or even four groups of related dances. Suites and ballets can be mixed with shorter dances. It is well to keep in mind, however, that groups must be skillfully arranged. It is usually true that too many long dances or too many short ones make for a dull program.

"The instructor should not be over-ambitious in the dances and compositions which he designs for his students. The dances should be simple enough so that the students can know them thoroughly and can perform them adequately. If mistakes occur, the students should be trained to cover their errors. It is to be realized that conditions of performance are not the same as those of rehearsal. Spatial arrangements shift. Performers do unexpected things in performance. Students should rehearse before an audience to get the 'feel' of actual performance. A teacher must develop enough self-confidence in his students to enable them to perform adequately.

"An instructor should ask himself the following questions when he plans his dances and his program: Can the dances which I have designed be adequately performed? Will my students be able to perform them well? Am I too ambitious in what I have attempted? Have I asked too much of my students? Can my accompanist play the music I have given him? If mistakes occur will the performance be bad because of inadequate coaching? Are the costumes so complicated that the audience may grow weary of waiting during the changes? Are the costumes simple and yet effective? Does the audience have a fairly good idea of what is happening on stage, or is it confused? The answers to these and other similar questions provide a clue to the success or the failure of the work of a dance teacher.

"There appear to be four main points to be observed when an instructor undertakes to choreograph for the non-professional dance group. The first is that he recognize the limitations and handicaps inherent in the particular situation in which he works. The second is that he adapt his material to the particular abilities of his students. The third is that he approach the needs and the emergencies of the non-professional situation in a thoroughly flexible manner. The last point, and perhaps the most important, is that he gain the respect, the confidence, and the friendship of his students."

*

SOME THOUGHTS ON THE CREATIVE ARTIST
by Enid Portnoy

"Society holds the creative artist in awe because he is able to produce something original from the hum-drum everyday world surrounding him. This act of creation fascinates and confuses the ordinary citizen, especially when each artist professes to be highly individualistic in defining the creative process.

"Selecting the artist's creative process as a program theme, I developed a multimedia presentation using dance, literature, music, and art entitled 'Slants of Light.' The phrase comes from a poem of Emily Dickinson's and is meant to suggest the varied approaches an artist may take in the act of creation.

"The program began with a choreographic interpretation of Langston Hughes' 'The Creation', with heavy rhythmic solo voice accompaniment. The dancer, dressed in black leotard and tights, moved about with a follow-spot on an otherwise bare stage. The female narrator was positioned down left with a lecturn light for illumination. The prominence of rhythmic stress and change was emphasized by the narrator and served to heighten the choreography.

"Three dramatic readers were the only other performers on the program, which featured selected writings of Loren Eisely, Walt Whitman, Vincent Van Gogh, Marc Chagall, Robert Frost and Emily Dickinson. Slides were selected to accompany most of the literature read (art reproductions, manuscripts of literary works, the artist writing, thinking, or painting, etc.) and other slides were photographed to suit our specific needs. A great deal of time was spent in evaluating music selections which were then transferred to a master tape to be co-ordinated with the slides. As an example, the Saint-Saens organ concerto was used when the painting of a Van Gogh cathedral was shown on the screen, when we were speaking of his religious expressions about his environment and how it affected his painting.

"'Dressing the stage' was no problem as this was an interpretive readers' program. In interpretive theatre, the stage becomes colored and is peopled by the words communicated by the oral readers. The readers and the words suggest the meaning. For this reason Readers Theatre as an art form has been referred to as 'Theatre of the Mind.' (Coger, Leslie and White, Melvin, Readers

Theatre Handbook. Illinois: Scott Foresman and Co. Inc., 1967, p. 20.)

"In an interpretive program the readers represent the go-between of the original creator and the audience. The overt use of manuscripts serves as a non-verbal suggestion of the author or artist's presence.

"To achieve different depth and levels, we used five black boxes of different height and width which we could sit on, stand on, or be bside. Lighting indicated areas of performance activity. Since we were holding manuscripts the amount of lighting was important - it had to be light enough for easy reading, but dark enough for the slides to be projected clearly on the overhead screen. Whenever the dancer appeared we used no slides. The screen was electronically controlled above our heads and was located in the middle of the stage area. Due to its height, we were never in the way of the slides and did not worry about blocking them. In subsequent locations we moved screens to the left side of the stage to avoid light spill.

"The beauty of a suggestive program like this is that it is clearly portable. We were able to travel with it and received enthusiastic comments. Adding on or elaborating on this thematic idea would be a simple matter. Any amount of artists and materials would work, depending on your time limits. In this Bicentennial year it would be appropriate to deal with some of the diverse religious views of the colonists in their search for a 'certain slant of light' to illumine their paths. Diaries, journals, and correspondences of famous, as well as everyday individuals, would be a rich source of material. The same theme would work equally well for views of freedom, or views on governing and the governed.

"Sermons, diaries and journals of different religious leaders of the colonies would provide a thought-provoking program on the different 'slants of lights' and the choices our forefathers had.

"'And there was light: Studies by Abraham Rattner for the stained glass window, Loop Synogggue, drawings and prints for the work completed in 1958 in Chicago.' This is the title of a current exhibit at the Smithsonian Institute in Washington D.C. which sounds as though a visual source might be present for this program also.

"Another interesting idea involving media mix, which most of us have not attempted, is to use stills, slides, and film of a dance at the same time a live performance is going on; to capitalize on the interrelatedness of movement in time. A narrator or chorus might also be commenting upon and interacting with the visual media being shown.

"No matter what media mix is employed, the simplest presentation is always the most effective...or one that has the semblance of simplicity. We are only limited by our imaginations, and that 'certain slant of light...'"

HHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH

H I S T O R Y

HHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH

(Ed. Note: This is the conclusion of excerpts from: Leo Lester Peduzzi, Boston, Massachusetts in May, 1955 submitted to Boston University Dance--A Creative Art With Emphasis on Religion, a Thesis Submitted to The School of Fine and Applied Arts in Partial Fulfillment of the Requirements for the degree of Master of Music:

"...Dance, therefore, should train sensitivity both of mind and body by everything one feels, thinks, and does in the dance. This sensitivity of movement grows from experiencing the simpler, larger and wider movements first. There should be a complete awareness of feeling in tension, in relaxation, in balance, in the whole body and in separate parts. This awareness must progress gradually until there is sensitivity to the slightest muscle contraction, alteration of balance and form. The mind is then able to express itself more and more fully through its interpreter, the body. The body becomes more capable of receiving stimulus from its environment and of conveying it accurately to the mind. Thus the human being becomes freer by becoming more perfectly adjusted.

"...Life conceived in the imagination is beautiful as compared with life in the raw or life imprinted on the memory. Imagination is a shelter against the brutal

realities of life. It holds our ideals and aspirations. It pictures what is not and what could be. Of course, the imagination can create horrible as well as beautiful images but they are beautifully horrible. Imagination may be the mirror in which the raw material of life is reflected, but the reflection itself is beautiful to behold. Artistic feeling springs from imagination and this feelint prompts artistic expression.

"...The dominant feature of religious dance is purely that which deals with creativity... When the individual is alive imaginatively, she will find stronger expression through her body provided, of course, this is trained to obey the imagination. The problem now is: What form shall the dancer's body take in order to make himself alive in terms of the dance.

"...Every mind is a unique organization of impressions, intuitions, and beliefs which interprets all experience. Although a dance is a consciously directed activity, it arises out of experiences of actual life that just happen to us and to which one must respond in the passing according to our nature. It is difficult to imagine any emotion that is not connected with feelings of bodily and motor sensations. Religious dance must be an individual thing, but not so involved that it fails to present an image stimulus. Therefore it is essential that dance be presented as directly and vividly as possible.

"...Dance would be incomplete without reference to music. It is quite possible to dance without music, and dance should be recognized and experienced as an independent art. But because of the very special and organic relationship of the two arts, much may be gained from building on this relationship.

"Music is said to have come from dance, from the rhythmic impulses of man, and to have taken from dance its rhythmic form and structure. Like all things, music has grown by minute increments. Centuries have faded into the past since the first cry of joy or pain and the first beating of sticks, which marked the rhythms of dance, and became fused into melody and harmony. When man accords to dance the same opportunities and interest he has granted to music, dance too will come into its own and rightly be recognized as an art worthy of sincere effort and study.

"...The ideal use of music would be to have it composed for the dance as an accompaniment, as an accompaniment for a violin or for the voice is composed. As an accompaniment, it should bring about a musical analogy to the meaning of the dance, rhythmically and emotionally. It should contribute to the dance rather than detract by obtruding....The music should merge with the dance so that its presence is felt by an enhanced total effect and not by individual achievement. As an accompaniment, the music is a means of helping the observer to sense the dancer's thought and feeling, for it is one more sense perception added to the visual.

"...The fact that dance has not perished through the ages is evidence of its value to mankind. Our civilization does not afford the wealth of opportunity for free and individual expression as was possessed by primitive man. Our progress has brought the impulse to express feelings too rigidly under the domination of reason, resulting in stylized and mechanical forms and imitative art. It has caused the average individual to think of himself as a perpetual spectator of art, afraid to create his own forms because they seem beyond him. Primitive forms of expression are not ours--nor can primitive art fully satisfy people of the Twentieth Century. Yet, when we realize the important role that expressive activities have played at every stage in the evolution of the race, we cannot fail to appreciate the need for them in our lives today...."

##########

To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates:	Regular (1 year).....	$5.00
	Regular (2 years).....	8.00
	Student (1 year).....	3.00
	Group (1 year).....	15.00
	Sponsor (1 year).....	10.00
	Sponsor (2 years).....	15.00

##########

NEWS OF SACRED DANCE ACTIVITY
(Listed Alphabetically by States)

CALIFORNIA -

From Reporter Mary Hynding comes: The Celebration Repertory Dance Company presented a Para-Liturgical Lecture Demonstration featuring Sacred Works to Mozart's"Mass in C" (Gloria and Sanctus) and J.S. Bach's "Jesu, Joy of Man's Desiring". The special service took place at St. John Fisher Church, Palos Verdes, as a Prelude to Christmas. The same works were performed in concert at Schoenberg Hall,UCIA, where special lighting was designed for the dances. Immediately following that program, dancers went to Long Beach where the three pieces were appropriately incorporated within a Roman Catholic Midnight Mass for which they were originally designed. Dancers were Lloyd Pauze, Colleen Ferrel and Pallas Sluyter. Choreographer and Founder of the Company: Antoinette Marie Scinocca.

*

From Anne Owens, Sacred Dance Choir, Auburn, California, First Congregational Church: The choir has been spending much time in study technically and choreographically. We recently attended a 3-day workshop in dance at St. Andrew's Priory, a Benedictine Monestary retreat center on the high desert outside of Palmdale (an 8-hour drive for us). The workshop was led by Marge Champion, formerly of the dance team of Marge and Gower Champion, and John West, director of the Black Orpheous Dancers of Watts. We had a concentrated experience that left our muscles aching, but our spirits soaring!

Upon our return, the dance choir led the congregation in two movement prayers which we learned on retreat. We are currently practicing our own interpretation of Pete Seegers' "Turn, Turn, Turn", for which we will use a folk singer and guitar, and polishing up "The Lord's Prayer" sung by Barbra Streisand, which we learned on retreat, for Palm Sunday.

Three choir members will dance with their children on Mother's Day to "Mommy, Mommy" sung by Miriam Makeba.

COLORADO -

From Carla Gilbert: The irst Plymouth Sacred Dance group joined the Jubilates in a Lenten Celebration at First Plymouth UCC. The combined dance choirs literally filled the huge sanctuary on all sides and in all aisles - thus being able to be closer to the congregation.

Some of the pieces had been choreographed by Jubilates incorporating the Plymouth dancers and the final selection, the benediction "The Lord Bless You and Keep You" by Ludkin was choreographed by the First Plymouth people using Jubilates to fill the aisles and to cue the congregation to raise their arms on the final "Amen." As a member of both First Plymouth and Jubilate dance groups, the service was very special.

*

"Experiencing Our Heritage"
At the Rocky Mountain Conference UCC Senior High Faith Exploration Retreat March 5-7 at LaForet, Early Christian Worship was the theme. Carla Gilbert of Denver led the workshop in Dance and Fred Hodkins of Longmont, Colo. led the workshop in Liturgy. Other workshops included music and the sacraments. Each participant attended all the workshops. Laboratories in catacomb art, scroll-making, symbol making and bread-making were electives. At the closing worship an actual Early Christian service was planned by the students incorporating dance, chanting, meditation and other learnings of the day. The service culminated with the celebration of communion using the bread baked earlier. Candles, as well as using only voices and bodies as instruments added to the authenticity. Roman guards visited also. Comments about the experience indicated this to have been a very meaningful way to get in touch with our heritage.

*

Robert Yohn conducted a workshop for the Rocky Mountain Sacred Dance Guild on Saturday, April 10 in Denver at the Warren Methodist Church.

*

Carla Gilbert attended a UCC Regional Worship Workshop in San Francisco Feb 4-7 at which clergy, resource persons in theater, music and dance, and lay persons involved in worship explored the meaning of worship and liturgy and how to make worship become alive and dynamic. What better vehicle is there than dance was my conclusion.

*

Connie Fisher was Guest Lecturer at Iliff School of Theology in February at the class "Dramatic Resources for Church Use." Connie gave a brief history of the use of dance in the Christian Church and led the class in some dances. The class, taught by Annabel Clark, is a survey of a number of dramatic resources which can be used for worship and education in the local church.

*

Members of Littleton United Church at 999 Ridge Rd. participated in a dance used as a benediction for their Sunday Morning Service, Feb. 22. Guitar music by Linda Beattie, Iliff student, accompanied the singing and dancing congregation. Gina Harness, Iliff student, assisted by high school students from the church, taught and led the dancing benediction.

*

Betty J. Walker, publicity person for the Jubilate Dancers, reports from Denver: On April 15, Constance Fisher is changing her role from director of the Jubilate Dancers to that of a worship resource person. Connie will now have more time to write, teach, and share her many talents with others. She founded and nurtured us, with her love of sacred dance, and she leaves us knowing that her work has inspired us to continue. Our new director is Dee McElwain, 3742 W. Princeton Circle, Denver, Colorado 80236.

February 1st the Jubilate Dancers worshipped with First Presbyterian Church of Lakewood. The "Rejoice Mass", Lederhouse, was presented in combined efforts of the church choirs, ten instrumentalists and the twenty dancers. February 15th we joined with the choir, musicians, and congregation at Kirt of the Bonnie Brae, UCC, again dancing the "Rejoice Mass". Though we have done the Mass many times, each choir offers a unique interpretation, as does each church's spatial setting. There is enough difference to keep our interest alive and to provide a challenge to change some parts of the choreography.

Some of the Jubilate Dancers took leadership parts in the Rocky Mountain Sacred Dance Guild Workshop at Capitol Heights Prenyterian Church in Denver, February 28, 1976. We hope it was an informative experience for all of the participants.

Our Lenten Service was presented at First Plymouth Congregational Church, UCC, on March 7th at 10:00 am and at Holy Trinity Lutheran Church, Littleton, on March 21st at 9:30 and 11:00 am. The church choirs will provide the accompaniment. The order of worship for the Lenten Service is as follows: Call to Worship: "Lift Up Your Heads", "The Messiah", G.F. Handel; Confession: "All Mighty Father", "Mass", L. Bernstein; Response to the Words of Assurance: "Gloria Tibi", "Mass", L. Bernstein; Anthems: "How Lovely Is Thy Dwelling Place", Brahms and "Surely He hath Borne Our Griefs", G.F. Handel; Scripture Interpretations, Old Testament: "Eli Eli", Old Yiddish Melody based on Psalm 22; New Testament: "Stabat Mater Dolorosa", DaTodi, based on John 19:25 B-30; Benediction: "The Lord Bless You and Keep You", Lutkin. At First Plymouth Church, their dance choir joined with the Jubilate Dancers in the Call to Worship and the Benediction. The congregation will participate in the Doxology and the Benediction.

April 13th the Jubilates worshipped with Sixth Avenue Community Church in an evening Tenebrae Service. April 15th, we joined Christ United Methodist Church in a Seder Service followed by the Tenebrae Service in the Church sanctuary. The music we used was "A Service of Shadows", A Choral Tenebrae Meditation on the Passion by Iani Smith.

On May 2nd, the Jubilate Dancers will present our Lenten Service, with appropriate revisions, at the United States Air Fore Academy Chapel near Colorado Springs.

Some of the Jubilate Dancers will be leading an all church workshop in sacred dance May 23rd, at First Presbyterian Church, Lakewood.

During the summer, many of the dancers will lead and direct sacred dance workshops on their own at churches, choir camps, Chorister Guilds, retreats, and at schools and colleges. Once you have been moved to worship in dance, the opportunities to share in "spreading the

word and praising God in dance" are innumerable.

*

Elsa Sullivan of Denver: "The Show Choir" of Catholic Youth Services has been active singing and dancing Clarence Rivers "Jazz Mass", some selections from "Godspell" and a few contemporary hymns. In December, we were invited to St. John's Catholic Church to sing and dance the midnight Mass, Christmas Eve, for youth, celebrated at Whately Chapel. In January, the mountain scenery made a lovely backdrop for the Mass at the dedication of the new Catholic Church in Dillon, Colorado. We have been to many of the high schools in the Denver area and look forward soon to dancing at the beautiful Church of the Risen Christ. The Youth look quite sharp in their black jumpsuits with liturgical colored turtlenecks.

*

From Lev Ropes, Lakewood: A new liturgical dance choir for youth has been formed at the Lakewood United Church of Christ. They have participated in two worship services with dances from the"Rejoice Mass"and"One Hundred Percent Chance of Rain." The"Lord's Prayer" was done with guitar and male soloist. "Follow the Instructions", a chant, was done with children's and youth choirs and percussion instruments. "At the Sign of the Rainbow" was performed with colored scarfs and accompanied by youth choir, piano, and recorder. Ann Habenicht (Jubilate) is the choreographer and instructor. Lev Ropes (former Jubilate) is the director. The choir, open to all regardless of church affiliation, has proven to provide a good new channel for enthusiastic participation of youth in religious activities.

*

From Janet Hopkins, Coordinator for two dance choirs under the Worship Commission: The Liturgical Dance Group of the Littleton United Methodist Church, Karen Seran, director, danced on December 7, doing "O Come, O Come Emmanuel" for the regular worship service. On December 21 we took part in a Christmas Candle-Light Service, dancing "Gloria in Excelsis" from Melkizedek Mass. On February 29, we interpreted Bach's "Arioso" in "sustained motion", which brought more favorable comments than anything we have done. On March 9, a workshop at the Arvada Mennonite Church also featured a Lenten solo by Karen, the "Gloria" by Janet and the "Arioso". "What Wondrous Love Is This" was presented for Lent.

The Oasis Ensemble of Boulder, Barbara Streeb, director, has added several new songs to their repertoire: "Come to Me" (Weston Priory Monks); "My Shepherd" (by Barbara); and "Brother Sun, Sister Moon" for Fr. Bob Burnell's first Mass on June 6. Also up and coming is an anniversary celebration on June 13 for Sr. Dorothy Ann Borloon. They will be taking part in the ACCW (Archdiocesan Council of Catholic Women) convention May 10 and 11. A program " Spring Life" will be presented at Central Christian Church on April 13. The group will dance for a Boulder Council of Churches Good Friday Service and at a Sunrise Service on Flagstaff Mountain on Easter Sunday Morning.

*

Carla Gilbert and Betty J. Walker led a workshop at Littleton, UCC on Sunday, December 28, 1975 after the morning worship service. This church had been studying holiday customs of other lands and wanted to do some folk dancing. We started out with "Mayeem", which they were familiar with, and then concentrated on some Swedish folk dances. They learned "Gustov's Skoal", "Swedish Waltz", and the "Swedish Varsovienne". They had requested Swedish dances so we tapped Carla's resources, she teaches folk and square dance for the Lloyd Shaw Foundation, and we used her record kit too.

CONNECTICUT -

From Shirley M. Stager, 30 Forest Street, Manchester, 06040: The Sacred Dance Group of Center Congregational Church, Manchester, has taken several unique opportunities during the Fall and Winter 1975-76 to bring the experience of dance in worship to a larger segment of the community. One such opportunity came in October when we were invited to be part of the Manchester Area Council of Churches annual Evening With the Performing Arts. The dancers joined with a group from South United Methodist Church, also of Manchester to present "This Little Light of Mine" using electric candles (fire laws prevented use of real flames in the high school auditorium!) on a dimly lit stage. This was followed by the poem "The Creation" by James Weldon Johnson, as the lighting gradually brightened until "...and Man became a living soul!", and ended with a dance of praise and joy by the Methodist group. This group of dances

was used to open the program and focused in on the purpose of the Council--to help all men of the community to let their lights shine together to the glory of God! (Perhaps I should ammend that sentence to read "all people of the community!")

The Sacred Dance Group led the Sunday morning chapel service at North field School in Mass. in November; and they repeated an old favorite, Fred Waring's "Song of Christmas", for Senior Citizens, Center Church Women, and a Convalescent Home in December.

Another opportunity presented itself in Feb. when we were invited to present a Sunday morning worship service for the Unitarian Universalist Society of Manchester. We presented a talk on the history of dance in worship, from man's earliest expressions in movement to the present. Interspersed were demonstrations of different types of feelings expressed in dance--joy, sorrow, love, despair, etc. We closed the service by asking the congregation to join in dancing with us the Lord's Prayer from the"Rejoice Mass", then we joined hands and sang and danced "The Magic Penny". We got a very warm and positive response!

We have danced several different services in our own church--for a Family dinner, portions of Sunday morning services, and on Christmas Eve we danced at the midnight candlelight communion service. The music, "What Child Is This", was played on classical guitar as the dancers interpreted the mood of the lullaby---then the organ began "Silent Night" and the congregation joined in singing as other dancers moved into a tableau depicting the manger scene---most serene and lovely!

The Gospel Dancers, a high school group, joined the Sacred Dance Group in a worship service for St. James Catholic Church in March and has danced and led dance in the church school.

We are now in the process of choreographing the Medical Mission Sisters song, "Howl My Soul", which will be presented in a Sunday morning service of dance in worship. The theme of the service will be "Opportunity"--which seems to be the theme of this entire year for the Sacred Dance Group of Center Church!

ENGLAND -

From Richard D. C in (Chaplain): A single dancer broke the ice in Churchill College Chapel (England) when she provided a dance interpretation to a story as it was being read. The occasion was an Advent Carol service by candlelight. The dance was in 3 parts interspersed with carols and hymns. It was a most moving act of worship. At the end of the service many of the congregation danced spontaneously and uninhibitedly, aided and abbetted by their children, without any previous rehearsal.

On another occasion after a Missionary talk about the West Indies accompanied by film slides and music, the congregation again responded by dancing freely to a recording of steel band music. A few straight laced people disapproved of dancing in church!

ILLINOIS -

Church Unity Service, St. Francis Xavier Church, Sunday, January 25, 1976 had as its theme: That We May Be Like Him. Toni' Intravaia directed four groups for participation: That We May Be Like Him in Hope (Madrigal by Carlo Gesualdo), That We May Be Like Him in Spirit (Allegro by Giuseppi Tovelli), That We May Be Like Him in Love (Sonata #12 by Johann Pezel) and That We May Be Like Him In Peace (Adagio and Allemande by Archangelo Corelli). A Brass Choir provided the music. Toni' danced a prelude That We May be Like Him (Canzona Bergamasca by Samuel Scheidt) to open the service.

INDIANA -

Mary C. Bell, Indianapolis, reports: The Celebration staff of Dick Bruner, John Stroh, and myself planned our fourth Celebration Service for 1975-76 which occurred on February 1st at an 11:00 hour - this new hour is part of a three month experimentation of an alternate worship experience at "prime time". It's very hard to write only of dance experience when I'm involved in planning creative worship that includes art (banners), drama, multi-media, and secular music, but here goes. Our dance group did interpretive

movement to a recording by the 5th Dimension called "All Kinds of People" - a David-Bacharach song. Our theme was Brotherhood and Freedom.

Our next Celebration Service at North U. Meth. Church was Feb. 29th at 11:00 with the theme of "What Shall We Celebrate?". We incorporated a dance to "I Want Justice", words and music by Jim Moore and an original movement interpretation to Psalm 150, rewritten in a rhythmic style and spoken by the dancers as they moved. Also we had musical interludes from trumpet, pipe, strings, etc. Dancers carried tambourines. The same afternoon, Feb. 29th, at 4:30, our Celebration group went to the Methodist Home in Franklin, Indiana, to provide their worship service for the day. We opened with "Prepare Ye the Way of the Lord" and "God Save the People" from Godspell, decorating the chapel as we opened with "Prepare Ye". Kathie Ellrich and I interpreted the reading of I Corinthians 13 over a guitar accompaniment, written and played by John Stroh.

*

From Ann Harmeson Hardacre, Anderson, Ind. Ecclesiastes 3:4 - There's a time to weep and a time to mourn A time to laugh and a time to dance.

Christmas time is a special time to praise God for his beloved gift of Jesus.
It is natural that the inner prayer of the soul expresses itself outwardly. One means is vocal prayer, another is song, and a third is through dance.
Dancing is a special mode of expression inasmuch as it is the entire body praising and praying to God.
The Ann Harmeson Liturgical dance group will present a religious dance program for the Anderson Cablevision station. (The above was used to publicize the program presented.) Mrs. Paul Kline narrated the presentation. She discussed the use of dance in worship as it was used in very early church and how it is being revised in today's worship. She gave a short explanation of the dance interpretations on the program.
Ann Harmeson Hardacre demonstrated the spirit of another form of prayer as she interpreted the Lord's Prayer. Dancers doing a moving celebration to "Spirit of God" included Patty Thering, Connie Murdock, Jennifer Merida, Christy Parry, Lori Kilburn, Debbie Kilburn, and Roxanna Hart. "I Walk With God" was told in dance by Jennifer Merida and Patty Thering. To Celebrate the coming of the Christ Child, Leah Brandon interpreted "Away in the Manger". Telling the story of Jesus' life from birth to Resurrection was an interpretation by Jennifer Merida, Patty Thering and Ann Harmeson Hardacre. They used as background "Lord of the Dance" with a special guitar and vocal arrangement by Patrick Kline.

IOWA -

Marilyn Parks from Des Moines: The January Thaw is a yearly 3 week adult education event sponsored by the Des Moines Area Religious Council. This year I was asked to teach a course on Sacred Dance. Eleven people attended the class - most of them had previous experience in Sacred Dance, so we began with history and went from there. The group had varied church backgrounds which made the class very interesting.

*

The Rhythmic Choir from Plymouth Congregational United Church of Christ is preparing to go on tour (Marilyn Parks, dir) (This will be a first for this group). Our concert will be a brief history of Sacred Dance -- Israeli, Shaker, Black and Contemporary - a lecture-demo type of thing. Some of the churches have not experienced dance before so perhaps there will be new interest. We will be gone one week and will travel to Boston, Mass. with stops along the way to and from. We will travel with the Matins Choir, a 100-voice youth choir from Plymouth Church.

MARYLAND -

Dottie Johnson (Mrs. D.A.), Frederick: There is a lot of interest in liturgical dance in the Upper South Area. By the next issue I hope we will have detailed reports from many sources. On March 20 there was a parish workshop in Fredericksburg, Va. led by Sister Cathleen - the liason between the Catholic Church and Mary Washington College. Mariana Bauman - SDG member and MWC Dance Dept. - collaborated with Sister Cathleen in the workshop and in developing a dance choir.

On March 27 at Hood College, Frederick, a day workshop was held for the U. S. area. Early response came from as far away as

Buckhannon, W.Va.! Events included technique for novices and a separate session for the experienced dancers, a choreography session for small group development of portions of the liturgy and special themes, films and sharing during bag-lunch time. The 2 p.m. worship service included repertory by participating choir groups, fruits of the choreography session, special music by 2 Frederick musicians and the highlight - Benjamin Britten's "Rejoice In the Lamb". Erika Thimey choreographed this work for presentation at St. John's Church, Georgetown Parish, Washington DC on Dec. 14, 1975. After the worship service Ms. Thimey conducted a dialog on the dance and choreography for the chancel. We are most grateful to Ms. Thimey and the Dance Theatre of Washington for this presentation. This workshop was a first for Hood College; we rejoice in its success and outreach for the Glory of God.

Good news of much activity and enthusiasm in commitment comes from Aldelma Ridge of Columbia. She planned five liturgies at Christmas and is very involved during Lent and Easter. She will serve her parish and SDG in exciting ways.

Although I have not received formal reports, I know there is much going on in Upper-South: dance choirs, more congregational involvement, special programs, denominational workshops, increased interest on college campuses--all to the end that each individual involved as a participant, leader or viewer may experience an enriched spiritual life.

A brief summary of my own worship/dance involvement in recent years: presenting worship services at a variety of churches, conducting workshops, working with Hood College Chancel Dancers, and conducting a bi-monthly worship/dance prayer and share session. It is exciting to me to see the way this ministry is developing Ps. 150!!

MASSACHUSETTS -

Gloria Castano, director of the Dance Workshop, Natick, Massachusetts, was especially inspired by a book she found at Kirkridge during last summer's conference entitled "Lord Could You Make It a Little Better?" by Robert Raines, author and director of Kirkridge. Gloria's girls, as they are endearingly called, perform several selections from the book. They have participated at: All Soul's Church, Braintree 11:00 a.m. March 7; Brandeis University, Waltham; Hebrew Sunday School 9:30 a.m. April 4th; St. Paul's Episcopal Church, Natick; Mother-Daughter Service, May 11 6:30; Chirst Lutheran Church, Natick; Sun. service 10:00 a.m. June 13th. Dancers are: Patricia Carhart, Ginny Carhart, Deedee Hardenbergh, Cathy Lane, Lisa Wolk, Lilla Gardiner, Cathy Shellenberg, Ashley Pope, Julie Averdon and Debbie Rubin.

The program read: Praise in poem and prayer from the book -
"Lord Could You Make It a Little Better?" by Robert Raines
"What's Wrong With You Lord?", "A Thread of Life", "I'm All Mixed Up", "I'm Stretched Taut", "I Failed Last Night" "Keep Me Vulnerable", "There's A Yearning In Me", "Playing Hide and Seek".

*

Sacred Dance Choir, Pilgrim Congregational Church, Sherborn, Toni Scott and Jean Shepherdson: "This Is the House of the Lord", recording by "Father Pat", Sunday a.m. Service, Pilgrim Church, Sherbon. (Album "Love One Another" by Father Andre, Guitar and voices - Father Pat is at the LaSalette Shrine in Attleboro)

Last spring: "This Is the House of the Lord" - 4 verses and choruses - 13 girls - using center and side aisles and two levels in front of altar. Six girls began taking positions in silence. The first movements were done in silence indicating the sanctuary as "The House of the Lord". The two girls in front of altar turned to congregation and spoke the words "This Is the House of the Lord". Then guitar and voices accompaniment began and continued until all 13 girls were joyously dancing in a line across the front. All exited on last line but two girls. There was a hush and the two remaining girls repeated the beginning phrase again and then quietly walked down the center aisle and out. The melody was bright and lively. The girls wore navy blue leotards and navy blue calf length 1/2 circle skirts.

We also "revamped" the "Lord's Prayer" this fall. Instead of using the spoken word we used Malott's sop. solo. We used six girls in three sets, beginning as a round and ending together.

At Christmas - "O Holy Night" - sung by our soloist...two of our dancers returned from college, choreographed and danced one of the verses. Solo dancers wore white turtle neck jerseys and 1/2 circle white calf length double skirts with narrow red ribbon tie belts. The chorus wore white robes with red collars.

One Sunday recently we gave a workshop for the Sunday School - explaining that dancing is moving - another way to tell how you feel. We pantomimed the "Good Samaritan" and included the Sunday School in a simplified hand version of the Lord's Prayer as we prayed together.

I attended a dance workshop at Andover Newton Theological School - directed by Carla deSola. It was beautiful and full of inspirational and fellowship.

*

The Trinity Dancers, Bay State Dance and Gymnastic Assoc., Jeanne Sanders, Director: BiCentennial Mass Dance, Battle Hymn of the Republic, St. Blaise, Bellingham, Feb. 29. The Trinity Dancers gave a workshop for 25 teenagers at St. Paul's Church in Dedham in February. The group worked in two categories - symbolical and interpretive - and both were successful.

On Palm Sunday the Trinity Dancers will perform at the First Parish of Sudbury and on Easter at St. Blaise in Bellingham. A future date is being set for the Congregational Church.

*

Judith M. Stames, Framingham: Again, my daughter, age 13, and I danced at the Easter Service of the First Parish Unitarian Church in Framingham --"A choreographic offering in reverance for the Spiritual rebirth we celebrate each year at Easter; and in honor of our nation's bicentennial, as well as the 275th anniversary of our church". The music: a lively and gay Vivaldi piece for oboe and strings. Costumes: brightly colored long-sleeved leotards with long full skirts to match.

*

Kay Seivard, director, Revelation, Trinity Lutheran Church, Worcester, reports: "All Good Gifts Around Us" at Trinity Church for Thanksgiving (A procession of six dancers in bright colored caftans carrying a basket of fruit, flowers, and vegetables.) The Lord's Prayer was presented at Trinity Church on Feb. 22 at 8:30 and 11:00 a.m. services. (Lord's Prayer by Sister Janet Wood- recording - 12 dancers encircling the altar, filling the huge chancel with the color and energy of the prayer.) Also we presented "We Plough the Fields" using organ and solo voice, received gifts from congregation, danced, then led all to altar for offering.

MICHIGAN -

Joan K. Woodward, Director, The Lighthouse Dancers, Ann Arbor: New to SDG, the Lighthouse dancers are part of the performing company called The Lighthouse, which includes a music and a drama group, in addition to the dance group. Altogether, there are 21 performers: 9 musicians, 7 players and 5 dancers. All of the members of the company are active in a Christian community called The Word of God, which is located in Washtenaw County, Michigan. The Lighthouse has actually been together, not necessarily with the same personnel, since the summer of 1972. At that time, we began as a Christian coffeehouse, in the basement of The First United Methodist Church, and we performed every Friday and Saturday evening throughout the summer months. Beginning this year, the company has gone to a year-round schedule, performing every Friday night in a local Jr. High school auditorium from 8 p.m. to around 10:30 p.m. with a reception for the audience and performers in the basement of the school afterwards. In addition to the Friday evening performances, the company has begun to travel, giving concerts in South Bend, Indiana (Dec. 1975), making eleven T.V. programs with Global Television in Toronto (September, 1975) and planning a trip to Ottowa, Canada in March, followed by a two concert weekend in San Francisco in early April.

Currently, there are 5 women involved in the dance group for the Lighthouse. Under the direction of Joan Woodward, the dancers perform an average of 5-7 works in an evening concert. All of our dances have been choreographed by members of the group, beginning with some early works by a former director of the group, Jan Apeseche ("Song of Moses," "Wadin' in the Water", "Swing Low Sweet Chariot"), followed by works by Ms. Woodward ("Voice Cries Out in the Wilderness," "Glorious in Majesty," "Come Ye Nations," "Elijah Rock", "All

Good Gifts,"...and others) and expanding into works by other members, as they become familiar with the choreographic process. Sharon Sullivan recently choreographed a solo to Psalm 29, which is danced by Sharon, with recorder and bongo drum accompaniment by Joan, an oral reading by Connie Merrick and a silent dance interlude danced and choreographed by Elizabeth Kelly and Pat Pinard. The dance is done with the black curtain pulled behind the group, with the instrumentalist standing stage right, the reader stage left, framing Sharon's solo work. After "Glory!" Sharon holds a position downstage right while Pat and Elizabeth enter from stage left and right, respectively, dressed in some soft, white, wide-legged hip-hugging pants and copen blue long-sleeved scoop-neck leotard. (Sharon is wearing a geometric pattern black and white pant of similar pattern with a black leotard.) The accompanists are dressed in elegant long dresses made of cheery, but sedate prints, which were gleaned from the wardrobes of the dancers. Psalm 29 is a special dance for us, since it is presented entirely by the dance group. More usually, our works are performed to the live music of the Lighthouse musicians, whose repertory is composed of songs written by members of the group as well as more popular Christian literature. ("Faster Song," "Holy Spirit Song," "Allelulia" (T. Parker) "New Commandment," and more).

I wanted to introduce you to The Lighthouse, so that you could be watching for us when we travel, and so that you could plan to see us if you are in Ann Arbor sometime. Recently, we performed at both the Power Center for the Performing arts and Hill Auditorium in Ann Arbor, the two main performing arts auditoriums in the city. The Lighthouse is an exciting group, combining song, dance and drama to communicate the love of God. Allelulia! More information can be obtained by writing to Charles Christmas, c/O The Word of God, P.O. Box 87, Ann Arbor, Michigan 48107, or the Lighthouse at the same address.

*

Janet A. Lee, Clawson United Meth. Church, director: Two groups of dancers participated in the J.W. Pepper Music Reading Workshop in January where they demonstrated the possibilities for using dance with some of the repertoire as it was presented. Two of the pieces danced were: "The Invisible Piper" - G. Young, Heritage and "Credo" - Jane Marshall.

The United Methodist Church of the Detroit Conference held a Fine Arts Festival in March and included a workshop for beginners in Sacred Dance.

An article entitled "Worship in Action, Prayer in Motion" has been written for The Choristers Guild LETTERS. (Publication date not known.)

*

Libby Hillegonds, Holland, reports: The Holland Sacred Dance Group, Maxine De Bruyn, leader, recently danced an interpretation of Leonard Bernstein's"Chichester Psalms" as part of a Western Seminary Chapel Service in Holland, Michigan. The seminary students were responsive and appreciative. The chapel's simple early American Interior gives ample space for such a performance.

During the Christmas season three members of the group interpreted the journey of the Three Kings as part of a Sunday evening service at Third Reformed Church in Holland . Members prepared an Easter Interpretation that was given in local churches through Holy Week.

*

Rusty MacLeod, Mt. Pleasant, reports: She was given two opportunities recently to share sacred dance as a form of worship. One was Christmas Eve, two services, at First Presbyterian Church. The next was for a meeting of women at Midland Memorial Presbyterian Church.

"It was such a fascinating experience preparing for the Christmas Eve services, I just had to share it with my SDG friends! When I was asked to do this, I naturally assumed I would be using a Christmas theme, either music or text, or both...wouldn't you?

"When after several days of work, nothing was coming, I finally gave it to the Lord. (When will I learn to do that sooner?) It was then that I realized I shouldn't use the nativity theme!

"It occurred to me that until 5 years ago, every time I'd thought of Jesus, I unconsciously thought of the 'Baby Jesus' since the only time we'd ever spoken of

Him was at Christmas! When I began to develop this personal relationship with Him, it was not with a Baby, but with the God/Man/Holy Spirit! So since our service stressed the Nativity throughout, I took a look at Jesus from another viewpoint.

"I memorized John 1:1-5, 9-12; 3:16; 8:32; 10:1DB; 14:6; Revelation 3:20; and II Corinthians 5·17. I chose for background the harp interlude from Benjamin Britten's 'Ceremony of Carols.' It all fitted beautifully. From the positive comments of the congregation after each service, I knew it was...just right!

"For the group in Midland, I did the same presentation plus Psalm 8 (recited, no music). I spoke to them of personal experiences and of the Sacred Dance Guild workshops and institutes. Also brought SDG materials and sacred dance articles. From their reactions, I feel many of them would enjoy having a spring workshop in this area."

*

Marjory Priest, Leader of Belleville First Methodist Church: Christmas program at our own Methodist Church. Carols we interpreted: What Child is This?, There's a Song in the Air, O Come Little Children, (just to flute music), Away in a Manger, O Holy Night, Do you Hear What I hear, Good Christian Men Rejoice, Go Tell It on the Mountain, Gentle Mary Laid Her Child, closing with motions to Howard Thurman's poem "The Work of Christmas". We used flute, trumpet, piano and a soloist plus taperecorded music.

In January of 1976 we put on a service for Eastern Star in Milan, Mich., a three-part program. We presented: How Great Thou Art, A Savior is Born and Jesus is Lord of the Dance and Lord of Our Lives.

NEW MEXICO -

Allelu Sacred Dance Group, Albuquerque, Sharon Prewitt: Jane Mudgett, former leader of our sacred dance group, has moved to Palm Springs, Florida. We hope Jane will carry all of her inspiration and good ideas with her. Through her leadership the Allelu dancers were able to form a concrete foundation in sacred dance. Rather than choosing a new leader, we have decided to share leadership responsibilities among the group.

On the fourth Sunday of Advent, which is traditionally centered upon Mary the mother of Jesus, Joanne Emmons, Loretta Smits, and Sharon Prewitt performed a dance to "Magnificat," from "A Twentieth Century Service," by G. Shaw. This hymn,often called the Song of Mary, is from Luke 1:46-55. In Luke's gospel the Magnificat (Latin for the opening lines of the chapter: "My soul magnifies...") is Mary's jubiliant acclamation of praise and hope, in telling her relative Elizabeth of her pregnancy. Since the sixth century, it has been sung throughout the Church as a liturgical hymn. Elaborate musical settings and rich ceremonial were very early associated with it. In its use, the Church joins with Mary in giving thanks to God for His coming to humankind in Jesus Christ, and for the mercy upon all "those who fear him from generation to generation."

The group performed the dance "O Come, O Come, Immanuel" again this Christmas. This dance was performed last Christmas, and described in the newsletter. One member of the group, Sharon Prewitt, choreographed a dance to the song "Mary, Mary, What You Gonna Call That Baby?", which was performed during worship by children of her church.

On January 4, the entire group performed a dance to "Jubilate Deo." It was a joyous event, and we feel it played a part in getting across the Epiphany message.

NEW HAMPSHIRE -

For the Christmas services of the Marlborough Federated Church the Sacred Dance Choir, under the direction of Priscilla Richardson, presented the Christmas story, danced by two girls, read by the minister from the scripture. They did a processional to "O Come All Ye Faithful" and "We Three Kings" was interpreted by three girls each dancing a solo and all joining in the refrain. "Jesu Bambino" was used as a solo. The annual midnight candle lighting service included the choir's interpretation of "Silent Night" followed by the girls going amongst the congregation to light the candle of each person at the end of each pew with the light being passed on from person to person. For the third year Mrs. Richardson or some of her choir have danced at a program presented at a home for senior citizens. This age group is always very

moved by the rhythmic interpretations.

*

In Pembroke, Mrs. Joanne Drouin's teen, adult and junior choirs danced in the Congregational church of their town and the First Parish Church in Dover. Their Christmas theme was Prophecy, Birth, Adoration and included "And the Glory of the Lord" from the Messiah, a poem, "One Small Child" and "Christ Was Born on Christmas Day" played on the chapel bells. Narration was used. Mrs. Drouin danced "I Am, I Said" by Diamond and "Anthem" from"J.L. Seagull" at the Sisters of Mercy Mother House in Windham during a program "Celebrate Personhood".

For the Lenten season they have a service which has become an annual event in their church and this year was presented in Derry. Included in this interpretation of the events of Holy Week were music from "Jesus Christ Superstar", "Godspell", "Song of Hope" by Monks of the Weston Priory, "Were You There", "It Was Alone", "Let Us Break Bread Together" and narrations from "Prayers" by Quoist.

*

At the St. John the Evangelist Church in Concord the two dance choirs are directed by Mrs. Benton Demers. The 30 children have participated in services at their church, St. Pius, Manchester and the Unitarian Church in Concord. Music they used in these services included "The Lord's Prayer", "Let There Be Peace on Earth", " Take Our Bread", "Banner Over Me", "Away In a Manger" and "Silent Night". They interpreted the "Lord's Prayer" with three girls representing the Trinity and the others carrying candles. For their Living Advent Wreath three girls had purple stoles, one pink and one red, and the rest of the choir in green stoles. All carried matching candles.

*

I am glad to be able to report that Mrs. Betty Holden in Nashua has just organized a dance group.

NEW YORK -

This Spring, the newly formed Alice Teirstein Company is touring colleges, high schools and community groups with "Nexus", a participation/performance event designed for dancers and non-dancers. The 3-hour event begins with a warm-up and improvisation workshop, and culminates in a performance, utilizaing the materials of the workshop. Local participants combine on the spot with the professional company for the joint performance entitled "Nexus", a work choreographed by Alice Teirstein, with poetry by Miriam Solan. Nexus is defined as a means of connection, a link, a connected group, and Alice sees this project as just that: a means of connecting, person-to-person, through dance and poetry. Any number can participate and perform, depending upon the size of the space. Successful events to date have been held at Ramapo College in Mahwah, N.J. (all non-dancers) and at Manhattanville College in Purchase, N.Y. Bookings are being accepted for the remainder of this Spring and for next season. Anyone seeking further information should contact Alice. A new work choreographed by Alice Teirstein appeared on Choreographers Showcase at the American Theatre Laboratory in March and April.

*

Vira Klawe, Huntington: Huntington Dancers of Faith: Performed the four Sundays of Advent in the Magnificat, Gloria, Benedictus and Nunc Dimittis from Luke, spoken by the Pastor, without music. A real challenge in phrasing and keeping together, by verbal phrasing only. Short tunics over tights, each in a brilliant color. Also "A Legend" by Tschaikowsky, in dance-pantomime for Christmas Eve, to voice choir and organ accompaniment, two dancers as the children in the garden, plus Vira as the Christ-child. Created simple pageant for 7 year old children of the church-school, giving them poses to hold, and getting the small Wise Men to walk and kneel in a pattern.

On American Indian Sunday in January, the group performed the Women's Corn Dance, the Lord's prayer in Blackfeet Indian sign language to a tape of Indian drums; and a dance-pantomime with adult male called "The Bridge of the Great Spirit" re the bridge in state of Virginia, also to recorded Indian music. Suede skirts (unfortunately very short), suede vests with fringe, brown sweaters, beaded headbands and brown moccasins.

Vira led a 20-minute workshop on Bringing

Movement into the Service within a choral workshop. Those attending for choral music interest very surprised to hear about dance choirs and to try a Doxology or two in movement! (Jan. 8)

Adding all-faiths worship dance to my Dancercise Course in Adult Education classes.

The group did a Public Library performance called "Dance as Spiritual Expression" Sunday April 4th, Main Street, Huntington Village. Psalms, prayers, one solo from classical Indian dance (not Amer. Indian) re Spiritual Thoughts from Tagore.

OHIO -

Mary E. Grovemiller, Coordinator of the Creative Arts in Worship, Westbrook Park United Methodist, Canton:
Last September, after a year of working our way into Christmas and Easter programs under the disguise of "interpretive movement," we finally broke free and the Westbrook Park Sacred Dancers have been dancing for joy! Our group currently consists of eleven members ages 11-28.

We introduced dance as a regular part of worship through use of the Lord's Prayer. The entire congregation joined us and it was a thrilling experience.

During the Advent season, members processed each Sunday to light the Advent wreath. Our theme during Advent was "Prepare Ye the Way of the Lord." We used the music from Godspell each Sunday in different ways. First, the theme was sung from the balcony as the dancers entered. On the second Sunday, the dancers entered from the center aisle while the choir processed down the side aisles singing the theme antiphonally. On the third Sunday, the entire congregation joined in singing as the candles were lighted. On Christmas Sunday, the service was started with a silent processional by the dancers carrying lighted candles. After lighting the Advent wreath they exited. At that point, I entered with six children and together we danced to "Silent Night" as the congregation sang. Immediately following the song, the solo voice was once again heard from the balcony singing "Prepare Ye." As the last notes were fading away, a solo voice in the chancel area proceeded to sing "Adeste Fidelis" (in Latin). Following one verse, the organ and brass choir joined in a fanfare and the processional began as the congregation joined in singing "O Come All Ye Faithful." The dancers entered from the side aisles carrying lighted candles in glass chimneys ringed with holly wreathes. These were carried to the chancel area and placed among poinsetta plants which were arranged on the communion table. On Christmas Eve, we danced to "While Shepherds Watch Their Flocks."

Feb. 15 was a great day for the group! Five of the dancers did a scripture interpretation from Ephesians during the mortgage burning celebration for the church. It was well received.

On March 21, we attempted something new to our group. We performed a dance during the offertory depicting the new life of spring. It was our first experience without the guidance of words.

At the Good Friday Service, we were joined by the choir in a performance of Wilson's "He's Alive." We danced to the song "Judas" which demanded the showing of much strength in movement but was very exciting. Also, as a part of the service, the dancers carried a large cross into the sanctuary. One dancer moved while carrying a crown of thorns and I danced to "To Think I Walked with Him" during which I draped the cross in mourning.

On May 23 (United Methodist Heritage Sunday) we will be dancing during a service of praise. We are also planning to involve the congregation in Avery-Marsh's "Great Parade."

Plans are in the works for a "Festival of the Fine Arts in Worship" in June at which time we hope to bring together elements of dance, drama, sculpture, etc., both in display and performance in the open courtyard of the church.

We're really excited about our membership in SDG and we are looking forward to getting a lot of good ideas from the Newsletter.

OREGON/ SOUTHWEST WASHINGTON -

From Susan Cole: For six weeks in January and February, the School of Christian Learning, put on by Ecumenical Ministries of Oregon, offered a class in Sacred Dance.

This year a team of liturgical dancers in the Portland metropolitan area put the sessions together using the theme Religious Dance in America. The historical and religious roots of American Indian dance, Jewish dance, Shaker dance, Tai Chi, Christian dance and Afro-American dance were discussed, illustrated and then opportunity for participation were offered.

*

First Christian Church, Vancouver, Washington: For the third Sunday in Advent, the morning scripture was presented in dance and song. The scripture passage was Matthew 1:18-25, where Joseph is confronting his feelings about his impending marriage to Mary. As the scripture was read by the minister, Joseph entered from the rear of the sanctuary and made his way slowly and in a troubled manner, up to the front where he sat on a bench with his head in his hands as if sleeping. From the side, the dancer entered as the scripture dealt with the angel appearing. The movements were simple and fluid ballet movements and the "angel" moved then toward Joseph where the two interacted in movement. As the scripture reading proceeded, there was more dance by the angel in solo, and then as the angel left, Joseph arose and sang the following:

I love a maiden pure and mild
She told me she would bear a child
My heart was pierced, my soul was torn
I cried the words of angry scorn.

In a dream God spoke to me
This is my Son for all to see
Strong and gentle will be his way
Rejoice, O Joseph, he is born today.

I love a maiden pure and mild
And in her arms is God's own child
My heart is full of love and grace
My soul is rich in God's embrace.

Mary, who had been kneeling in the background arose, and Joseph and Mary interacted in movement as they exited down the center aisle. All three participants wore simple satin robes. The dance solo and choreography was done by Susan Cole, the vocal solo was sung and written by Ron Frasier. Ron will glady share the score with anyone who wishes to write to him care of the church.

In January, a group of four girls, ages 11-15 with varying degrees of dance experience, presented an offertory. Instead of singing the Doxology as a congregation, the organist accompanied the girls in movement. Rather than interpreting the words literally, the spirit of the Doxology was captured. Since the girls were performing for the first time, the bulk of the movement was in unison and positioning was used to add variety. The important thing was that the congregation was seeing "its own" rather than imported dancers and that they could relate to this kind of movement as something that they too, could be involved in. As a result, four women in their 20's and thirties (with No dance experience) did a Lenten movement.

*

First Unitarian Church, Portland, Oregon: Mellicent Whinston reported than an old Unitarian custom, the Summer Flower Communion, was the occasion for dance in their church. At this service each member is asked to bring a flower which will later be exchanged, another flower being taken home as a remembrance of the service. Four dancers in long flowered peasant attire did a flowing dance step down the center aisle and circled the sanctuary. They carried the baskets of flowers which were than presented in the front of the sanctuary. The organist accompanied the group using a hymn as his theme.

*

St. Andrew's Catholic Church, Portland, Oregon: Tasha Schneider has been working with a group using processionals as their goal. A class was formed to work on improvisation so that people who had not dance could get the feel of and begin to understand movement. As a result, about sixty people volunteered to participate in a candlelight Christmas Eve processional. All ages were involved and simple movements were used so that no special training was required. The group was non-costumed so that they could relate to the whole congregation. Tasha likes to use simple folk level round dances that can be done together spontaneously. She would like to encourage creative improvisation in small groups this spring and to develop movement using Gregorian chants.

Parkrose United Methodist Church, Parkrose, Oregon: In August Betty Bateman choreographed the musical Lightshine (based on the Beatitudes) as part of a Community Arts Festival. It was presented twice in church, once in place of the sermon and once in an evening performance and once as part of the Arts Festival at the Gresham, Oregon fairgrounds.

On Epiphany Sunday, the Parkrose Sacred Dance Choir, led by Betty Bateman, used a Mexicali Brass version of "Oh Come All Ye Faithful" to present dance as part of the service. Three male dancers processed bearing gifts while eight female dancers danced around and among the three men. The men were doing an old wedding march step while coming forward with the gifts.

For Lent, the theme "Bye, Bye, Miss American Pie" was carried out. In keeping with this theme the second Sunday of Lent was enhanced by an Introit presented by the Parkrose Sacred Dance Choir. As the tape of the song was played, a male dancer, with a newspaper bag over his shoulder, processed towards the front of the sanctuary. A girl doing classical ballet danced around him as he moved towards another girl on a barstool with a guitar, children playing ring around the rosie, and the altar (looking for the trinity). He then picked up these people as he returned back down the aisle. Unfortunately the words were not available for the newsletter, but the song is worth tracking down if you are interested in this type of contemporary theological expression.

*

Six Monday Nights in Portland by Betty Bateman

They were six Monday nights of studying a heritage in sacred dance; six Monday nights of experiencing American Indian, Black African, Shaker, Tai Chi, Jewish, and Sufi traditions; six Monday nights of learning, sharing, and dancing; six Monday nights of leaping ecumenical barriers and discovering a common love of movement.

That's what the American Religious Dance segment of the School of Christian Learning experienced recently in Portland. The class members represented many denominations including Roman Catholic, Lutheran, Episcopalian, Unitarian, and Methodist. An annual school sponsored by the Ecumenical Ministries of Oregon and held in the First Methodist Church, the SCL included a religious dance class for the second year in a row.

Though liturgical dance in the greater Portland area is much older than two years (indeed some dance choirs have been in existance for as long as eighteen years), it appears to be blossoming in an ecumenical sense it has not previously known.

Those who escaped the flu epidemic, thrilled to Hasidic dances, calmed to the Sufi meditation in which "prayers are made into dances and dances are made into prayers", learned of the firm division between black cultural dance and black religious dance, attempted to grasp the self-discipline and control of Tai Chi movement, shared in the climax-building Indian rhythms, and experienced the communal sharing of the simple Shaker dances and tunes. The series culminated in an evening of slides, poetry, dance history, and group improvisations by all class members.

They were an exciting six weeks for Portland sacred dance supporters and out of them has grown a new ecumenical community of dancers. Plans are in the making for the compilation of a simple booklet of dances - tried and tested - as well as music recommendations and costume suggestions. Also planned is the printing of a master list of dates on which the various choirs will be participating in services. As a direct result of this class, tentative plans for the formation of an ecumenical dance group are in the making. This group would travel to some five or six churches during Advent season of 1976 to perform the "Ceremony of Carols."

They were six Monday nights in Portland of discovering a common heritage in 200 years of American religious dance, of breaking down ecumenical and ethnic barriers, and of experiencing a shared thrill in and love for dance as a means of religious expression.

PENNSYLVANIA -

Kay Troxell, Lancaster, writes: "The Moving Spirit" participated in the Evening Prayer Service at St. Thomas' Episcopal Church, Lancaster, on February 17. The choir danced "Joyful, Joyful, We Adore Thee," and "Mary, Mary, What You Gonna

Name That Baby?" by Avery and Marsh. The pastor used the "naming of the baby" as a theme for his meditation.

Inspired by Doug Adams' workshop in congregational participation, we dancers asked the pastor to have the whole congregation stand with arms and focus upraised to repeat the Lord's Prayer. It was a new and beautiful experience for many. As a benediction, the choir danced the "Doxology," explained the meaning of the movement, and had the congregation in the pews sing and move (arms and focus mostly) as a new experience for them in worship.

While I have been dancing with the ecumenical "Moving Spirit" in other churches, my own conservative Methodist church was not yet ready for dance in the sanctuary. I had, however, given lecture-demonstrations, programs on the history of dance in worship, and some movement participation in the Women's Association, Circles, Youth Fellowship, and Sunday School hoping to help my congregation become aware of the history and power of Sacred Dance.

Each Sunday this winter, as part of an Evangelistic series, a member of my church would speak in Witness of his faith. When I was asked, I said the only way I could truly express my Witness was in movement. I danced in both Sunday services, February 29, to "Just as I Am," verses 3 and 5 from the hymnal and final verse I wrote myself. I was accompanied a cappella by an alto soloist. I wore a high-neck leotard, scarf-stole, long dance skirt, and ballet slippers. The dance began in the center aisle and ended on the altar steps at the foot of the cross.

The response has been overwhelmingly positive from all ages -- notes, phone calls, people with tears in their eyes. None had seen dance in a worship setting before, and I feel the door is now open in my church for another experience.

I write all this to encourage those who feel their own church is closed to Sacred Dance. I believe it is important to prepare the way by sharing your knowledge with your church members and minister in the classrooms and fellowship hall, and not to force the issue of dance, but to wait for a situation where dance would be a natural response in the Sunday service. It goes without saying that what you dance, how you dress, and the quality of worship will determine the degree of acceptance, but God is constantly opening doors for us and I pray that you will receive the joy of "dancing before the Lord" in your own churches.

*

Ruth Anne Rude, Flourtown: The Interpretive Choir of Zion Lutheran Church in Flourtown, Pa. now consists of two choirs. The original group (Seniors) is composed of 3 members in 8th, 10th and 11th grades and the new group (juniors) consists of seven 7th graders and one eight grader. The Seniors group was started in 1972 and has built up quite a repertoire of seasonal and general dances for worship. The Juniors group was just formed in September of 1975, so we are busy creating and rehearsing new works with these children.

1."Offertory"of the Holy Communion. Trial I.L.C.W. Service. The children carried the filled offering basins forward with a marching rhythm to the altar where the minister accepted them. Then they performed their interpretation of the words of the Offertory as the congregation sang it.

2. "Lullay My Liking" by Gustav Holst - 15th Century, Christmas. This is a lovely soprano solo with 5 verses and 6 choruses. The Junior Choir (singers) joined in singing the choruses. The Seniors interpreted the verses in different tableaus and the Juniors interpreted the choruses in various cradling, rocking motions and dance steps.

3. "The 100th Psalm" is read expressively by an individual while the Juniors use clapping, turning, kneeling and other movements to express the joyful Psalm.

4. "Lord of the Dance" - A soprano soloist with a guitar accompaniment is used. To express this story of Jesus' life, the Juniors created their own interpretations of each verse in groups of two to four children. Some of these interpretations are realistically dramatic; others are more dancey or impressionistic. They are all tied together by a finger-snapping, cheerful dance for the chorus.

The director, Ruth Anne Rude, has given several worship services, workshops and dance programs during the year.

Feb:Gwynedd Friends Meeting - 7 dances
April: Sacred Dance Guild Workshop at

University of Pa.
April: Overbrook Presbyterian Church, 6 dances
April: The Multi-Media Conference, Abington
May: Cerf-Interdenominational workshops of South Central Pa. held at Elizabethtown College, Elizabethtown
August: Luteran Youth Convention, Ursinus College, Collegeville
Sept: St. Peter's Lutheran Church, Middletown
Dec: St. Peter's Episcopal Church, Glenside, 6 dances
Dec: Artman Home, Ambler
Jan: Christ's Lutheran Church, Oreland
March: St. James Luteran Church, Chalfont, 5 dances

On April 8 th choirs performed in historic Philadelphia's Christ Church or St. Joseph's Roman Catholic Church for a national church public relations convention. On Monday June 28 Tuth Anne will present "Praise the Lord with...Dance" a lecture and demonstration for the Lutheran Synod of Southeastern Pa. 1976 Church Music Institute at St. Peter's Lutheran Church, Lafayette Hills, Pa. The next morning a worship service with dance will be held for the Institute. Ruth Anne will also give workshops on Aug. 26, 27, 28 for a youth convention of the Synod at Cedar Crest College, Allentown, Pa.

*

On January 31st Doug Adams presented a workshop in Lancaster on contemporary and historical religious dance to an attentive audience of around 60 people. In the evening he presented a speech on history and humor. The success of this day was due to members of the SDG taking an active part in organization as well as Doug's dynamic energy!!

*

From Lorraine Blaha- Sacred Dance Guild - Monroeville United Methodist Church.

Christmas Eve: Finally did "day for Dancing" by Lloyd Pfasche. The whole service was built around this Medieval Cantata. We used 5 instrumentalists of great talent (needed for this work) and our choir. The dances were done with some props-banner-scroll-garlands-ribbons and the service culminated with our traditional dance-lighting service. New dresses added a great effect!

Workshop- Feb 8: Sunday afternoon with Doug Adams. 75 people attended and it was much fun. "Dance and Congregational Worship" was the basic theme....enjoyed having Doug in Pa.

*

Marcia Murray, Pittsburgh: The Pleasant Hills Church has been singing and dancing busily now for almost 2 years, and there seems to be no let up, which is great. Here are some of our joint and separate ventures. (I say joint ventures because we are lucky to have the singing choirs right in there with us in most of our endeavors, and what a joy.)

February 1: 7th grade dance choirs through adult group attended a one-day workshop with Doug Adams at the Monroeville Methodist Church.

February 29: 7th & 8th Grade dance choirs presented Psalm 23 from the Living Word Bible--using the pews in the center of the congregation as their center focus, walking on them for the valley, and the center isle for the table, and the balcony for God's Glory. They also presented a lovely piece with the singing choir of "Sing Alleluia".

March 3: The Adult choir was joined with the high school and youth dancers to present an Ash Wednesday Service at St. Andrews Presbyterian Church in Sewickley, Pa. We presented 7 dances, along with scripture in Eulogy: Life of Christ--choreographed and directed by Marcia Murray.

March 21: Chapel Jr. Dancers did Psalm 96 from Candance book of interpretations.

April 4: The Children's Dance Choir performed a Story Play called Miriam, and following the play presentation which is done with music, they did the Ten Commandments which the children have been studying all year. The Children have worked out their own interpretations in movement and our choir director found an arrangement of a child's version of the Ten Commandments that the children will sing following their movement interpretations.

Palm Sunday was again a celebration done with the help of all the children singing and dancing. The Chapel Jr. Dancers did

an early Christian procession involving the tripudium step. Real Palms were used.

April 25 the Choirs 4th grade through 8th grade, both singing and dancing, presented "David and the Giants" for an evening Sunday service.

May 12 the High School and Adult Choirs presented an evening of religious dance for a Mother-Daughter Banquet at Hilan Presbyterian Church, Pitts. Pa. The High School Singing Choir went to Michigan on an exchange trip to do a Back Packers Suite. Some dance was included.

In June the Dance choirs of youth will be participating in a Bicentennial Play during a Church Fair.

WEST VIRGINIA -

Enid J. Portnoy, new member: From Morgantown, Enid reports direction of "A Tree of Liberty"..."The ring of truth in the words of these men and women (historical speeches and rhetorical passages with music and movement) seems even stronger today as we celebrate the Bicentennial."

"Bit" Reviews

Martha Yates sent:
From the New York Times April 10, 1976:
"Liturgical Dance Offers the Passion of Christ as Seen by Mary" by Eleanor Blau

"Carla DeSola, in leotard and tights, slowly lifted her partner from an imaginary cross, then paused for instruction from the choreographer.

"'This man is bloody and you're smiling in this freaked out way.' Gregory Reynolds explained. 'You don't realize the horror of it yet.'

"Mr. Reynolds and Miss DeSola were rehearsing a dream sequence from 'The Passion According to Mary,' one of four liturgical dance programs he had choreographed for Eastertime performances at St. Paul's Chapel on the Columbia University campus.

Some Acceptance in 1930's

"Mr. Reynolds, a member of the Paul Taylor Dance Company, began experimenting recently with liturgical dance, which only in the last few years has begun to gain some measure of acceptance in Roman Catholic churches in this country.

"Dance as a part of Christian worship has had ample precedence over the centuries, beginning with the early church. But the condemnation of such dance--as frivolous, licentious or otherwise profane--is almost as old. Widely condemned in both Protestant and Catholic churches in the wake of the Reformation in the 16th century, liturgical dance did not receive substantial new impetus until the beginning of modern dance, according to Margaret Chaney, past president of the Sacred Dance Guild, who has written extensively on the subject.

"Although she credits Ruth St. Denis and Ted Shawn as the first American pioneers in religious dance, beginning in 1912, she said in an interview that it was not until the early 1930's that it began to gain gradual acceptance, starting with a 'burst of modern dance for chapel services on campuses.'

"The guild was formed in 1953 as a small group in New England, and now has about 400 members in nearly every state, reflecting what Mrs. Chaney calls 'the best it's been.'

"Nevertheless, there remains widespread resistance among clergymen of all denominations, to both professional performances and to lay participation in liturgical dance.

"Miss De Sola, a graduate of Juilliard who converted to Catholicism, has performed in Catholic and Protestant churches and a couple of synagogues in various parts of the country. She also has been leading congregations in meditation and teaching members of religious orders to combine prayer and dance -- a task that involves getting them to relax, 'accept' their bodies, let the movement 'come from within' and realize 'I have a right to move,' she said.

"Miss De Sola is director of the Omega

Liturgical Dance Group, which, along with several other dancers, makes up the 10-member cast for the programs scheduled at St. Paul's.

A Different Approach

"Mr. Reynolds, also Catholic, said he regarded the programs as 'an act of faith' and that one of his aims had been to 'give a new twist, something to make people think and feel closer' to a 2,000-year-old story they have heard so often.

"Thus, his 'Passion According to Mary'--being performed in costume on Thursday at 9 P.M., to sections of Bach's St. Matthew's Passion--retells the story of the crucifixion through the eyes of Mary, who, he explained, had been 'sort of left out' of the Scriptural accounts.

"'Any mother would go through an incredible amount of grief and sorrow,' Mr. Reynolds said during a rehearsal break at St. Paul's.

"In the dream sequence, which interweaves Mary's thoughts of the crucifixion with thoughts of her son as a child, Mary drags the limp body of Jesus from the cross on her back. Then letting go and stepping back as he teeters, she stoops and reaches toward him, smiling, as if encouraging an infant to take his first steps.

"He staggers, falls, crawls to her and, in an eerie pieta, is cradled on her lap as though he were a baby.

"Mr. Reynolds will dance the role of a soldier who beats Jesus. He will dance the part of Lazarus on Easter Sunday.

"In the first role, he faced a hazard he had never faced in secular performance.

"After swinging Peter Madden, who plays Jesus, by the arms and throwing him about, Mr. Reynolds remarked, 'there must be a feeling of viciousness. At the same time, we've got to be careful, because we're dealing with a marble floor and pews.'"

LETTERS TO THE EDITOR

(Ed. Note: This letter comes to SDG readers from member Alice Rader.)

"I wrote to Mr. Shams Kairys for the answers to your questions on Sufi dancing. I submit the information I received to him as follows:

"Sufi Dance & Walk....
"What: Sufi Dance and Walk - Simple movements inspired with the chanting of sacred phrases from the World's great religions which uplift the hearts in love, harmony, and beauty.

"'If you don't see God in man, you will not see Him anywhere'. Hazrat Inayat Khan

"Where: Sufi Dance takes place in many cities which have Sufi centers, such as New York, Boston, Washington, Tuscon, Dallas, Portland, Toronto, Boulder, Los Angeles, San Francisco, San Anselmo, Seattle, etc.

"Who: Everyone participates, though young children or infirm people are usually not suited. There may be observers, but I certainly don't encourage this as the Dance is an opportunity to experience being the Divine Temple."

*

Really good news is that the Lancaster Theological Seminary plans to continue sponsoring Sacred Dance Workshops.... did I tell you that I gave birth to an 8 lb. 14 oz. son, Jeremy Konrad Rader? He has already been to a dance meeting and music concert!

(Alice: Congratulations from all of SDG!)

. . . . . .

(Ed. Note: The following is a brief form of the Application)

Application Form for Scholarship Aid Through the Sacred Dance Guild Memorial Endowment:

Name: ___Address:___Telephone:__Church where Active:__Sacred Dance Guild Member: ___How Long__Resumé of activities (dance training, previous SDG events attended, performances, participation in dance groups, etc.)__What is your concept of the use of dance as religious art?__Event for which financial aid is requested:___ Of what value do you hope this event will be?__Cost of event to you__How much can you finance yourself?__If scholarship aid is limited, do you have other sources ?___

Name and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.):___ ___ ___.
Send application to: Maxine DeBruyn, Box #76, Zeeland, Michigan 49464.

. . . . . .

**********SPOTLIGHT ON
NEW MEMBERS**********

BOUQUETS, APOLOGIES, QUOTES, ETCCCCCCCCCCCCCCC

From Doug Adams: I thank each of you Regional Publicity Directors for a tremendous job in increasing the SDG membership during this last year! We have 100 more SDG members now than we did at this time last year! And what matters most is that we have reached interested people to help them become a part of the Guild and so increase the flow of helpful information that shapes the dance across the nation.....

*

From Constance Fisher: ...on April 15 Dee McFlwain became the new director of Jubilate Dancers (Denver, Colorado)....I terminated my leadership in order to have more time and energy for teaching and writing...thank you for your fine support ....(Ed. Note: Thank you Connie for all the fine SDG work past and to come!)

*

From Judy Rock: In the SDG Newsletter which I received (Winter Issue), my whole report of activities (wroship services, workshops, etc.) was listed under the name Susi Morgenstern, who apparently lives in Lafayette, CA, where I lived until November. She is also erroneously listed as the contact person for an April 3 workshop I am doing at the Women's Symposium in Berkeley. Another error: you have events on March 7 and Feb. 14 listed as taking place at Old First Presbyterian Church, Lafayette. Old First is in San Francisco. Please publish a correction of these errors in your next edition! Thank you.

(Ed. Note: When your Editor makes a mistake, it is a REALLY BIG ONE.!!!!)

*

From Mary C. Bell: Needed: someone to staff the dance area in a Junior High Creative Arts Camp this summer, July 11-18 at Wesley Woods near Dowling, Michigan. Any questions about the program, feel free to call or write me. If interested, the man to contact is:

Wayne Barrett
Central United Methodist Church
1011 Second Street
Muskegon, Michigan 49440

*

Also from Mary C. Bell (6108 Regina Circle, Indianapolis, Indiana 46224) I would really like to attend the June Institute this year, but find flying too expensive and taking a bus too time-consuming. Am considering driving if I could pick up some passengers on the way that would share gasoline cost. (Ohio, West Virginia, and across Pennsylvania.) Or would drive to a city nearby to catch a ride with someone else.

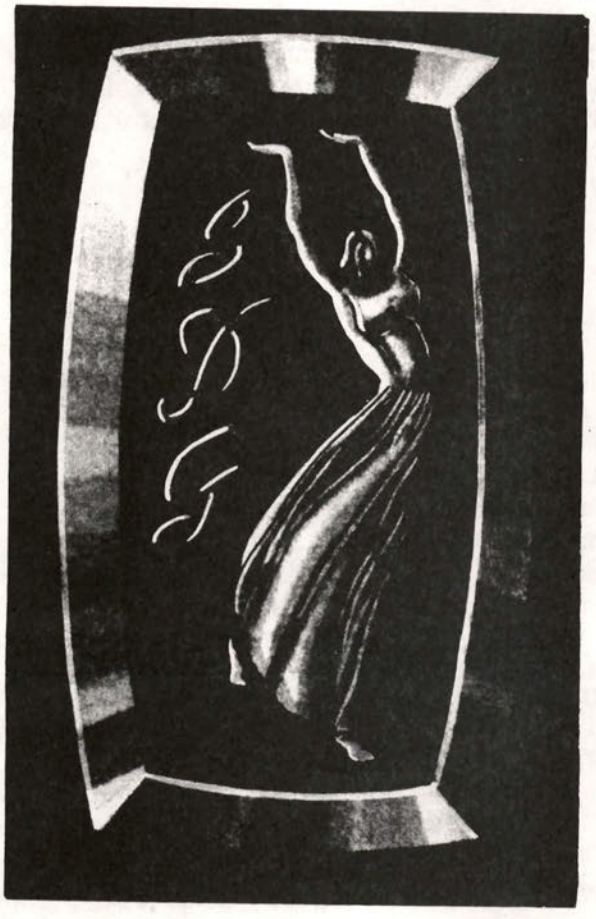
*

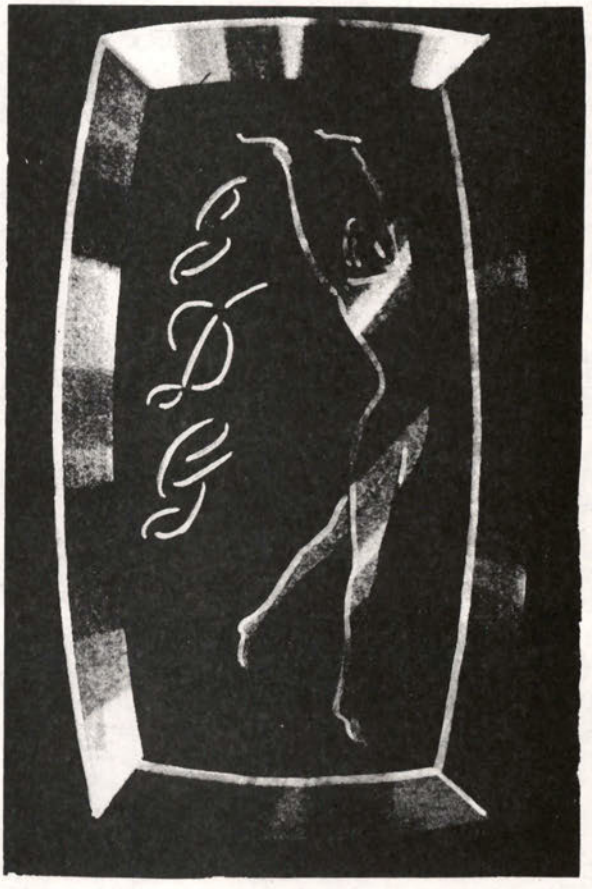
From Katharine Rutgers, Greenwich, Conn: For the Contemporary Arts Club on Dec.21 in Greenwich, I presented "The Mass" of Jacob Obeert, an ancient Netherlands Composer 1500 - forerunner of Bach and Beethoven (recording Vienna Philharmonic Orchestra). In old gold costumes with pleated wings danced the Kyrie, Gloria, Credo, Cruxifixus, Sanctus, and Agnus Dei, choreography by Vincenzo Celli. On November 4 for the Van Cortland Gardens Home in Stamford, presented the Lord's Prayer (Malotte), the 23rd Psalm (Malotte), The Ave Maria (Bach-Gounod), The Rosary (Nevin), the Credo and the Agnus Dei (Bizet) -choreography by Vincenzo Celli.

*

Mrs. Betty J. Walker, 1410 South Eaton St., Lakewood, Colorado 80226 writes that her name as not included on the Membership.

SACRED DANCE GUILD MEMBERSHIP PIN





_____ I like this design best

_____ I like this design best

Cost of pin will be $6.00 - plus handling and mailing charges. Will be in tie-tac form - height: 5/8" - width: 7/16". Depth of detail .018.

Name _____

Address _____

_____

Send this form, with your marked choice to: Mrs. Torbin F. Yates, 22 Coddington Road, Centerville, Massachusetts 02632.

EXERCISE YOUR RIGHT --- ASSUME YOUR RESPONSIBILITY --- AS AN S.D.G. MEMBER: VOTE!!!!!!!!!

The following is the slate of officers for the Sacred Dance Guild as submitted by the Nominating Committee to be elected in June, 1976:

_____ PRESIDENT: Mrs. Torbin Yates (Martha), 22 Coddington Road, Centerville, Mass.02632
_____ VICE PRESIDENT: Mrs. Charles Fisher (Connie),9580 West 12th Pl., Lakewood, CO 80215
_____ RECORDING SECRETARY: Mrs. David Reed (Carlynn), 31 Church St., Shelton, CT 06484
_____ CORRESPONDING SECRETARY: Mrs. K. A. Sparrow (Joan), Box 67, South Orleans, MA 02662
_____ TREASURER: Mrs. Theodore Yoos (Jary), 5 Rumford Road, Lexington, M A 02173
_____ MEMBERSHIP DIRECTOR: Mrs. John Alderdice (Sally), 124 Fenway, Rockville Centre,NY 11570
_____ NEWSLETTER: Mrs. Lawrence Intravaia (Toni'), 201 Hewitt, Carbondale, Ill 62901
_____ NATIONAL PROGRAM DIRECTOR: Gloria Castano, 90 High St., Apt. 16B, Dedham, MA 02026
_____ NATIONAL PUBLICITY DIRECTOR: Douglas Adams, Religion Dept., University of Montana, Missoula, MT 59801
_____ HELPS & GUIDELINES DIRECTOR: Mrs. Frederic Volz (Sybille), 24 Tyler Rd, Lexington, MA 02173
_____ (Write in) _____

BOARD OF DIRECTORS:

1976-77: _____ Janet Lee (Mrs. William), Box 335, Clawson Meth.Ch., Clawson, MI 48017
_____ Evelyn Broadbent (Mrs. Charles), 134 Croydon Rd, Rochester, NY 14601
_____ Robert Yohn, 300 West 55th St.,Apt 7H, New York, NY 10022
1976-78: _____ Mary Bell (Mrs. Roger A.), 6108 Regina Circle, Indianapolis, IN 46224
_____ Maxine DeBruyn (Mrs. Robert D.), Box 76, Zeeland, MI 49464
_____ Cora Wells (Mrs. Clarke), 22 Converse, Newtonville, MA 02160
1976-79: _____ Joan Huff (Miss), 6 Baylis Street, Oswego, NY 13126
_____ Margaret Taylor Chaney (Mrs. Elwyn), 111 East Lorain St,Apt.25, Oberlin OH 44074
_____ Jacqueline Meadows (Rev.), St. Paul's United Methodist Church, 500 Miller Street, South San Francisco, CA 94080
_____ (Write in) _____

REGIONAL PUBLICITY:

_____ ME,NH,VT: Priscilla Richardson (Mrs.), Box 335, Marlborough, NH 03455
_____ MA: Stanley Arendholz, 43 Bowdoin St, Boston, MA 02114
_____ CT, RI: Suzanne Valade (Mrs. Raymond), 41 Wadsworth St., Manchester, CT 06040
_____ NJ, PA: Alice Rader (Mrs.), 641 N. 22nd St., Philadelphia, PA 19130
_____ NY: Carol Vassale (Mrs.), 14 Rosback Drive, Valhalla, NY 10595
_____ MD, VA, WV, DC, DE, NC: Dorothy Johnson, 1110 Fairview Avenue, Frederick,MD 21701
_____ AL, FL, GA, MS, SC: Jane C. Mudgett (Mrs. David), 538 Cypress Drive, Lake Park, FL 33403
_____ IL, IN, KY, MI, OH, TN: Faith Clarke, 906 Stadium Dr, Macomb, IL 61455
_____ MN, ND, SD, WI: Virginia Huffine (Mrs. C.L.), 2247 - 5th Ave NE, Rochester, MN 55901
_____ IA, KS, MO, NE: Marilyn Parks (Mrs. Russell), 5321 Shriver Ave, Des Moines, I A 50312
_____ AR, IA, OK, TX: Juana de Laban (Dr.), 2414 Brooklawn Dr, Temple, TX 76501
_____ CO, ID, MT, NV, UT, WY: Anne Blessin (Mrs. Robert), 762 Olive St, Denver, CO 80220
_____ AZ, NM: Marjorie Williams, 602 Alameda, Roswell NM 88201
_____ WA: Barja Nazaretiz, 423 North 47th St, Seattle, WA 98103
_____ OR: Susan Cole (Mrs. Dennis), 3917 N.E. 44th St, Vancouver, WA 98661
_____ CA, HI: Judy Rock (Rev. Mrs.), 3493 B Monroe Avenue, Lafayette, CA 94549
_____ INTERNATIONAL: Alma Tucker (Mrs. Wellington), 1870 Schieffelin Ave, Bronx, NY 10466

_____ (Write in) _____

Submitted by: Joan Sparrow
Wendy Hartman
Margaret Taylor Chaney

Signed: _____ (SDG Member)

Please check form and return to: Sacred Dance Guild, Martha Yates, Pres., 22 Coddington Rd, Centerville, MA 02632

BLUE MOUNTAIN REVISITED

WHAT: The annual June Institute of the Sacred Dance Guild, a four-day training retreat in dance as religious expression.

WHEN: June 22, 23, 24, 25, 1976. Registration and "settling in" begin Tuesday noon. The first Institute session begins at 2 p.m. that day, and the first meal served participants at Kirkridge is dinner that evening. Lunch on Friday and a final evaluation session conclude the retreat. *

WHERE: Kirkridge, a retreat-and-study center on the Appalachian Trail overlooking the Pocono Mountains, 85 miles from New York City and Philadelphia. For thirty years this scenic 400 acre wooded ridge has welcomed leaders and laity from around the world to "inspiration and blessing -- whether in snow, srping freshness, summer languor, riotous fall foliage, in meditative fog or facing far vistas in sunshine."

TRAVEL: By car via Interstate Routes 80, 81, 84 to the Stroudsburg/Delaware Water Gap area. Kirkridge is 5 miles south of Stroudsburg on Route 191. By bus to Stroudsburg (Greyhound or Martz Trailways). By air to A-B-E Airport (Allentown) served by United, Eastern, Allegheny Airlines. Institute participants must arrange taxi or car rental accommodations from bus station or airport to Kirkridge.

REGISTRATION: Please send Pre-registration form and deposit of $20 to the Institute Registrar, Carol Rynbrandt, 106 West 13th Street, New York, New York 10011 no later than May 30, 1976. Deposit will be applied to total fee, refundable only if event is cancelled. Registration will be limited to the capacity for housing and adequate dance space for all who attend.

COST:
$75 - Sacred Dance Guild adult members as of June 1, 1976 (bring membership card)
$90 - Non-members
$65 - Sacred Dance Guild student members as of June 1, 1976 (bring membership card)
$60 - high school students and younger who are willing to bring sleeping bags and bunk together (limit - 20 "baggers", first come, first served)

The fee includes all classes, sessions, film showings, room, nine meals, and parking. Please make checks payable to Carol Rynbrandt, Registrar. The program has been planned for full-time participation. Day and part-time registrants can be accepted only if we exceed minimum enrollment.

BRING: Dance togs, ballets or sneakers for out-of-doors and roof-top dance explorations, towels, flashlight, walking shoes, casual clothing. Sheets, blankets, pillows are furnished. Also, bring pictures, program copy, recordings, ideas from your own sacred dance experiences to share informally with others.

PROGRAM: A detailed synopsis of the daily program will be sent with the acknowledgement of your pre-registration and deposit.

* EXTENDED STAY: Those who wish to arrive early/leave late, may arrange for rooms at the center by writing directly to Kirkridge, Bangor, Pa. 18013. Early reservations are advised.

ABOUT OUR LEADERS:

GERTRUDE LIPPINCOTT is one of the country's most distinguished dance artists. She has a deep interest in, and concern for, the role of dance in worship and the work of the Sacred Dance Guild. She received her early training at the Bennington School of the Dance, and her Master's Degree in Dance from N.Y.U. She trained professionally with Jan Veen, Martha Graham, Doris Humphrey, Charles Weidman, and Hanya Holm, and has concertized and taught throughout the U. S. Most recently, she has taught dance in the Theatre Department of the University of Minnesota.

Her professional affiliations include the National Dance Association, the American Dance Guild, the National Council of the Arts in Education, the Association of American Dance Companies, and the Committee on Research in Dance. In these organizations she is a nationally recognized leader and prime mover. She has written extensively in the field of dance education.

One of the highlights in her active choreographic and performing career was a Detroit concert dedicated to the memory of America's venerable dance accompanist, Louis Horst. The program included dances to music by Ives, Horst, Spong, and Cowell. The latter provided the setting for her "Hymn of Praise", along with the Denis Devlin lines: "Where prayer was praise, O Lord, The Temple trumpets / Cascaded down the sunny pavilions of air."

Promoting the highest of professional standards, Gertrude Lippincott works with a warm and personal manner, imparting knowledge about choreography, aesthetics, accompaniment from a vast well-spring of teaching, composing and performing experience. Her particular concerns at the Institute will be "Bridging the Gap Between Technique and Performance", and "Principles of Choreography".

GLORIA CASTANO received training in Graham, Limon, and Cunningham Techniques, and studied at Jacob's Pillow, Connecticut College's American Dance Festival, and the Boston Conservatory of Music. Her concentrated study of work with children was with Virginia Tanner, Bonnie Bird, and Barbara Mettler.

She works as a private teacher of dance in the Boston area, teaches creative dance in the South Natick Y.W.C.A., and choreographic principles at the Skating Club of Boston. She has danced numerous services of worship both in solo performance and with her dance groups.

Those of us who have come to know Gloria through the Sacred Dance Guild, and her work as witnessed by her students at June Institute have experienced the finest possible testimony to her artistry and dedication. Her sessions at this year's retreat, "Working Creatively With Children", have been scheduled in answer to the many requests for her to teach the student members and to share her philosophy, methodology, and expertise with those who work with youngsters in religious education and dance in worship.

CAROL CONWAY and ROBERT YOHN, professional dancers and members of the Sacred Dance Guild, will perform "The Man They Say" in a special service of worship Thursday, June 24, at 8 p.m. in the Christ Episcopal Church, 200 North Seventh St., Stroudsburg, Pa. Mr. Yohn wil also serve during the Institute as leader and choreographic consultants.

Sacred Dance Guild officers and members experienced in choreography for the sanctuary will round out the staff, giving special presentations and serving as consultants to individuals and groups in choreography workshops.

FOR CHOREOGRAPHIC WORKSHOPS:

We encourage individuals and groups to come with works-in-progress, or completed dances which they wish to have evaluated by our staff of experienced choreographic consultants. Each soloist or group will be assigned a consultant who will (in private session) view the work, make suggestions for improvements and help develop th4 dance for final presentation on Friday morning to all present at Kirkridge. Beautiful dances are being performed in synagogues, cathedrals, churches, shrines, temples, out-of-doors worship spaces by people who dance their faith. It is hoped that the ideas and dances submitted for evaluation at the Institute will be representative of all faiths.

The work submitted can be for soloist or groups. It can be anything from a "gleam in the choreographer's eye" to a full-blown dance (or at some stage in between!) You have an idea for a dance, (but no movement yet)?....a dance started and you don't know where to take it?...a good beginning and end, and need to shore up the middle?...a dance completed on which you would like expert opinion, and suggestions for modification if advised by an experienced choreographer? There will be alternatives for those who do not care to be involved in this aspect of the workshops.

FURTHER INFORMATION: Call or write Program Chairman, Mary Jane Wolbers, 111 South Green St., East Stroudsburg, Pennsylvania 18301 - (717-421-2169 late evenings or 424-3331 (if no answer, leave a message at 424-3301 during normal office hours). Questions regarding registration may be directed to Ms. Rynbrandt -- see address below.

- -

Pre-registration for Sacred Dance Guild Institute 1976
Mail this form to Carol Rynbrandt, 106 West 13th Street, New York, New York 10011 no later than May 30, 1976. Please enclose $20 deposit per person. (Make checks payable to Carol Rynbrandt.)

Thank you, MJW

Name _____ (If a group, kindly list names of participants on attached sheet.)

Address _____

_____

Phone - Area Code ( ) _____

Deposit enclosed (amount) _____

Please check: S.D.G. member ( ) Non-member ( ) Full-time student - High School ( ) College ( ) Dancer ( ) Director ( ) Clergy ( ) Tyro - interested in the potential of dance as a means of personal growth and a dimension of worship ( ).
Check if you are bringing a work to the choreographic workshop _____, and include on a separate sheet a brief description of it, whether solo or group, and experience level of performer (s). Do you understand that the work may undergo revision, extension, by a choreographic consultant? _____.

SACRED DANCE GUILD of AMERICA

MEMBERSHIP APPLICATION

(Tear and mail with your check)

I share an interest in dance as a form of spiritual expression, and desire to become a member of the SACRED DANCE GUILD.

NAME _____

ADDRESS _____
(Street)

_____
(City) (State) (Zip Code)

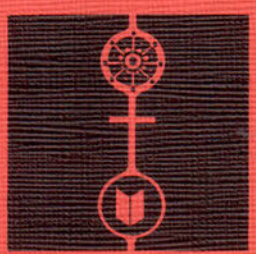
*specify type of membership desired, detach form and mail with remittance to Membership Chairman:

REGULAR	STUDENT	SPONSOR
☐ $3.00 - 1 yr.	☐ $1.00 per yr.	☐ $10.00 - 1 yr.
☐ $5.00 - 2 yrs.	GROUP	☐ $15.00 - 2 yrs.
	☐ $10.00 per yr.	

SACRED DANCE GUILD.

a corporation with international membership devoted to sacred dance in worship

The GUILD came into being in the early 1950's as the Eastern Regional Sacred Dance Association, a fellowship of those leaders who pioneered in the rediscovery of man's oldest of worship forms. By 1958, as membership had expanded across the country, the regional title was dropped in favor of the "SACRED DANCE GUILD." Since that time the Guild has become incorporated and includes within its membership dancers, dance directors, clergy, religious education directors, musicians, and other interested supporters from Protestant, Catholic and Jewish traditions.



WHAT RESOURCES DOES THE GUILD OFFER? Leadership opportunities are offered through the GUILD'S program of workshops and institutes. A mid-winter workshop is held in February each year in conjunction with the GUILD'S annual meeting; this workshop has traditionally been located in New York City but expanding membership in the mid-west and west has led to the consideration of varying locales. A three-day June institute is held each year, most recently at Drew University in Madison, N.J. Other regional workshops are held throughout the country as local need and interest dictate. The GUILD issues a newsletter three times each year, has compiled a bibliography and makes pamphlets available in the field of religious dance, and functions as a clearing-house of activities and leadership in the field.

WHO MAY BELONG TO THE GUILD? Membership in the SACRED DANCE GUILD is open to anyone interested in dance as a form of spiritual expression. Several types of memberships are available.

REGULAR – receives Newsletter and is entitled to special membership rates at meetings, workshops, etc.

STUDENT – available to high school or undergraduate college students; same privileges as regular members.

GROUP – dance choirs are encouraged to join as groups; individuals within the group are not considered regular members, but are entitled to membership rates at workshops; two newsletters sent to designated person for group use.

SPONSOR – individuals and groups other than dance choirs (such as churches, schools, organizations) are encouraged to become Sponsors of the Guild. Sponsoring groups have the same privileges as individual sponsors, and may send one representative to workshops at the membership rate.